MAY

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House & Garden

ASY-DOES-IT DECORATING

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Windsor

This is one of many Henredon sofas which can be tailored to the inch to suit your exact space.



Craftsmanship and Comfort–they both come first.



Distinctive design combined with up-to-the-minute usefulness. That's what makes Henredon furniture so uniquely livable. Henredon builds exceptional comfort into its upholstered chairs and sofas—and gives you your choice of the choicest coverings. The same high standard of craftsmanship is found in Henredon wood furniture—like the pieces shown here from Henredon's Four Centuries Collection. Inspired by country French originals of the 17th and 18th centuries and scaled for 20th century users, this collection handsomely combines solid ash with olive ash burl and ash veneers in furniture for bedroom, living and dining room. For brochures illustrating the Upholstery Collection and Henredon's Four Centuries, send $2.00 to Henredon, Dept. HG 5-74, Morganton, North Carolina 28655.

Henredon

Your taste
ve
your taste



Your taste has probably changed since you first said "I do" to your china and crystal.

As you have tasted life, quite naturally your taste has outgrown what you may have bought once upon a time.

Which leads us to a simple question: at the same time that your husband is eyeing a new, more luxurious car for your driveway, don't you have a right to eye beautiful new china and crystal for your table?

After all, how many more tables are you going to set before you set the one you really want to set?

Royal Doulton English Bone China. Because food alone doesn't make the meal.

There is an art to serving. And through the decades Royal Doulton has been part of that art.

Our Bone China patterns like our dramatic new Carlyle shown on the right, are beautiful paintings. Only instead of painting on canvas, our artists use Bone China. In fact, there are times when they even hand paint their intricate designs using platinum and pure gold.

This same dedication to beauty is shared by our glazers, plate makers and kiln masters, many of whom have spent their whole lives crafting only our Bone China.

It is, you see, no mere accident that Royal Doulton Bone China combines the three most important virtues china can have: pure whiteness, translucence, and strength.

Royal Doulton Bone China. When you choose Bone "the second time around," this is where to start. And end.

(While you are choosing, you might like to know th when you buy a 40 piece service for eight, you will receive 15% savings.)

Royal Doulton Fireglow. Flowers that won't w Even in the oven.

Among our many Fine China patterns we have one beautiful, lively looking floral pattern called Fireglow.

These flowers are unusual. They not only come on and cups and bowls, but also on cooking pieces that can go into the oven.

And afterwards, right onto the table for serving.

There are casseroles, soufflés, even a roaster.

This whole concept of beautiful Fine China you ca in as well as serve in (and on) is something new since you went china shopping.



as a bride
us
as a woman.



We thought we should introduce you to the idea. After all, e changed, why shouldn't china?

Royal Doulton English Crystal.
Full lead, hand blown and hand cut.

At Royal Doulton we believe you should be served a lete meal.

Which is why, in addition to creating beautiful china, so create beautiful crystal.

Our crystal is designed to coordinate perfectly with our . In fact, as anyone with a keen eye for design will note, vo actually complement each other's beauty.

And because all of our crystal is full lead, hand blown and cut, each one of our crystal patterns, as our Belvedere shown here, has a remarkable diamond-like sparkle and clarity. And is as reflective and as brilliant as can possibly be.

Royal Doulton English Crystal. A complement to our fine china and a compliment to your good taste.

The next step.

The patterns shown here are obviously just a small sampling of Royal Doulton English China and Crystal.

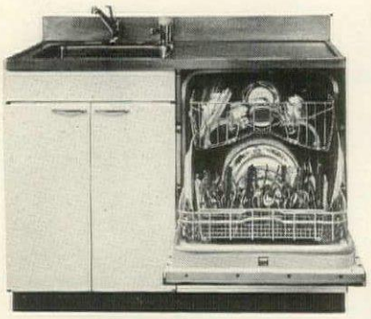
If you would like to see more, send 25¢ to Royal Doulton, Dept. HG, 400 Paterson Plank Rd., Carlstadt, N.J. 07072. We'll be pleased to send you both our china and crystal brochures.

They'll make you want to say "I do" all over again. And this time, it will really be forever.



Royal Doulton

English China and Crystal



The only dishwasher that comes with a sink attached.

It's a convenient, reliable KitchenAid dishwasher. That comes with its own stainless steel sink and countertop. It's only 48″ wide. And there's a roomy storage cabinet with plenty of space to add a KitchenAid disposer and dispenser for 190° hot water.

We call it a dishwasher-sink. You'll call it a good way to get half a new kitchen with just one appliance.

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Dishwashers • Compactors
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House & Garden

(INCORPORATING **LIVING** FOR YOUNG HOMEMAKERS)

PERRY L. RUSTON, CHAIRMAN — ALEXANDER LIBERMAN, EDITORIAL DIRECTOR



DAVID MASSEY

ON THE COVER: The glassed-in garden room in the Roy Simpsons' house is the room where they really live year round. Like the rest of the house, "it's comfortable and gentle," says Mrs. Simpson, who chose a dark print for the sofa and chairs. "It looks well in all seasons." A recent architectural addition, the room was created from an open terrace—hence the flagstoned floor. The skylights help to draw in winter sun and keep the space heated. "It really gets very warm, we only have to add a small plug-in fire in the coldest weather." There are treasures from all over the world. The terra-cotta stove in the corner is a French antique, the tiled table Portuguese. For more about the Simpsons' house, see page 116.

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Hold Waterford to the light and you can see faintly etched the signature that identifies it as an authentic work of art.

Each piece of Waterford crystal is a signed original, made by hand with heart. Born in white hot heat, its sheer brilliance reflects the glory of the distant past.

Every single facet is cut by hand in Ireland, just the way Waterford museum pieces were cut long years ago.

Waterford gathers the light of ten thousand yesterdays to illuminate ten thousand tomorrows.

It is an investment in art that will enchant you now; and reward you and your heirs as it grows in value.

To illustrate two current works of art: Decanter, $55.25, Vase 6," $27.50.

Write for free full-color booklets. Waterford, 225 Fifth Ave., New York 10010.

Or visit the Waterford Gallery at the important store in your area.

Isn't it time you started collecting signed originals by Waterford?

(And English bone china by Aynsley, to go with it?)



Photo: Penn

The Lady Pepperell Legacy:

"Any bed, in any room, should be able to wear our beautifully designed calico."

There are some people who firmly believe that calico belongs only in a traditional setting, replete with plank floors and milkwhite washbasins. Lady Pepperell® disagrees. And with good reason. We've been designing sheets since the middle eighteen-hundreds. And we've found that what held true then, holds true now: the beauty of a Lady Pepperell pattern is in its design and details, not in its surroundings.







Because as you see here, both these rooms are a beautiful as they are differen Yet each one wears our Calico Lace. And each one's beauty is enhanced by it.

But there are some strictly modern aspects to our calico. Like the blending of the traditional calico floral and lace against rich dark grounds. Which gives Lady Pepperell's Calico Lace a rea 1850 feel, and a refreshing 1974 look.

And today there's no need to iron our calico. It's half cotton, half Dacron® polyester. Matching towels are of 100% cotton.

Imagine for a moment your favorite bed fitted with our calico. You see, now, don't you, how truly timeless this traditional pattern has become?

Which is just another reason why Lady Pepperell's legacy goes on.



Lady Pepperell® West Point Pepperell

Being around for 125 years isn't what makes us the finest.
Being the finest is what kept us around that long.

Brown Jordan: an investment in the good life.

Consider Tamiami, a contemporary classic in tubular aluminum. Brown Jordan goes to exceptional lengths to create that look of casual distinction. Skilled craftsmen hand-smooth every weld, individually lace each strand of resilient vinyl. And it's worth it. Careful craftsmanship is what makes Tamiami such a good looking investment in good living.

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86 Proof Blended Scotch Whisky © 1974 Paddington Corp., N.Y.

Rare
Pleasure
We found a way to bottle it.



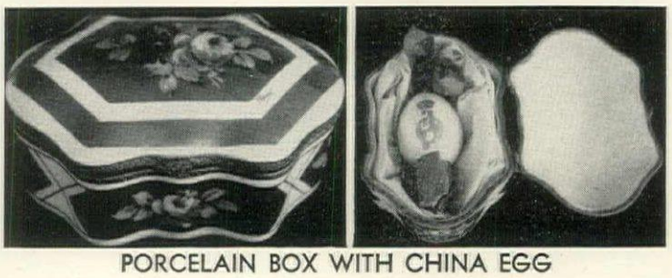
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or to start the evening.
To share with friends
at a party or
with a friend, alone.
The joy of Scotland.
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to perfection
in every bottle of
J & B Rare Scotch.

J&B
RARE
SCOTCH

JUSTERINI & BROOKS
Founded 1749
225th Anniversary

QUESTIONS & ANSWERS: Antiques

BY LOUISE ADE BOGER



PORCELAIN BOX WITH CHINA EGG

This porcelain box containing a china egg has been handed down in our family, but we don't know anything about its origin. Can you help identify it? *H. S.—Santa Rosa, Cal.*

The porcelain egg in your box bears the monogram of Alexandra, wife of Nicholas II, Emperor of Russia, 1894-1918. Quantities of these eggs were made each year and given as gifts at Easter. The porcelain box bears the crossed L's of Sèvres, one of the most widely forged marks, so you should have it examined for authenticity by an expert. Paul is the name of the artist who painted the decoration.

ADAM STYLE TEAPOT



My family have owned this silver teapot for many decades. Can you identify it? *M.B.—Devon, England*

Your silver teapot with footed stand illustrates the simpler version of the Adam style evolved in the late 18th century to suit the taste and the purses of the English middle class. It was extensively imitated abroad, especially in Scandinavia and Portugal as well as in the newly liberated American Colonies.

COIN SILVER CUP



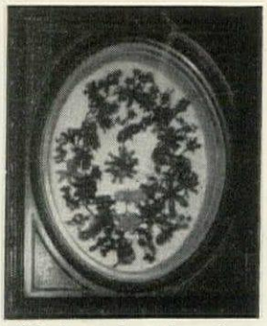
B
COIN
49

This is a sketch of a coin silver cup (and its marks), which belonged to my great grandmother. Do you know what silversmith made it and how old the cup may be?

H.N.A.—Winnsboro, La.

The mark—an anchor, lion, and capital G—is the familiar Gorham trademark introduced in 1868, when it abandoned the coin silver standard and adopted the sterling standard. Your mark is interesting because it still conforms to the earlier standard. "B" indicates that the cup was made in 1869.

VICTORIAN HAIR WORK



This lovely antique, I am told, is a fine example of hair work. When was this unusual craft popular? *F.T.—Perris, Cal.*

Jewelry, such as memorial rings, made of hair was created in the 18th century by artists and jewelers. However, hair work for the amateur did not become a fashionable Victorian "art recreation" until about 1850. It remained in favor until the end of Victoria's reign. Your picture of hair work under glass, in its original frame, is an impressive example of this taste.

Continued on page 12

The first informal dinnerware
that matches beauty with strength.

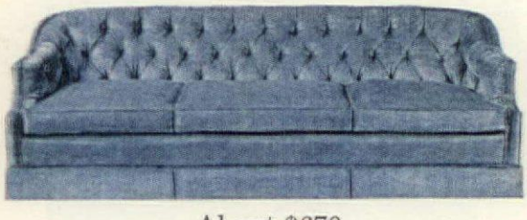
Temper-ware
BY LENOX®



Freeze in it, then bake in it, serve in it, run it through the dishwasher.
Lenox guarantees Temper-ware in writing against breaking,
chipping, cracking and crazing for 2 years of normal home use.
You can now purchase Temper-ware, the new super ceramic,
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Write for your free Temper-ware color pattern brochure to Lenox Inc., Trenton, New Jersey 08605.





About $670



About $610



About $785

When is a sofa an investment?

When you go out to buy a sofa, you're thinking of plump cushions, evenings at home and a soft place to stretch out after a hard day's work.

For that, you're prepared to make a reasonable investment.

But you won't know until later whether you've spent your money wisely. Later—when your sofa has had its share of family use. For the proof of a sofa is in the sitting. And later is when you'll be glad you chose one made by Drexel.

Because whenever we make a sofa, we make an investment too. Of good materials, time and craftsmanship.

So whatever price bracket you're looking at (and we have dozens of styles and fabrics to choose from) you'll be getting a very good buy . . . an investment that will pay off for years.

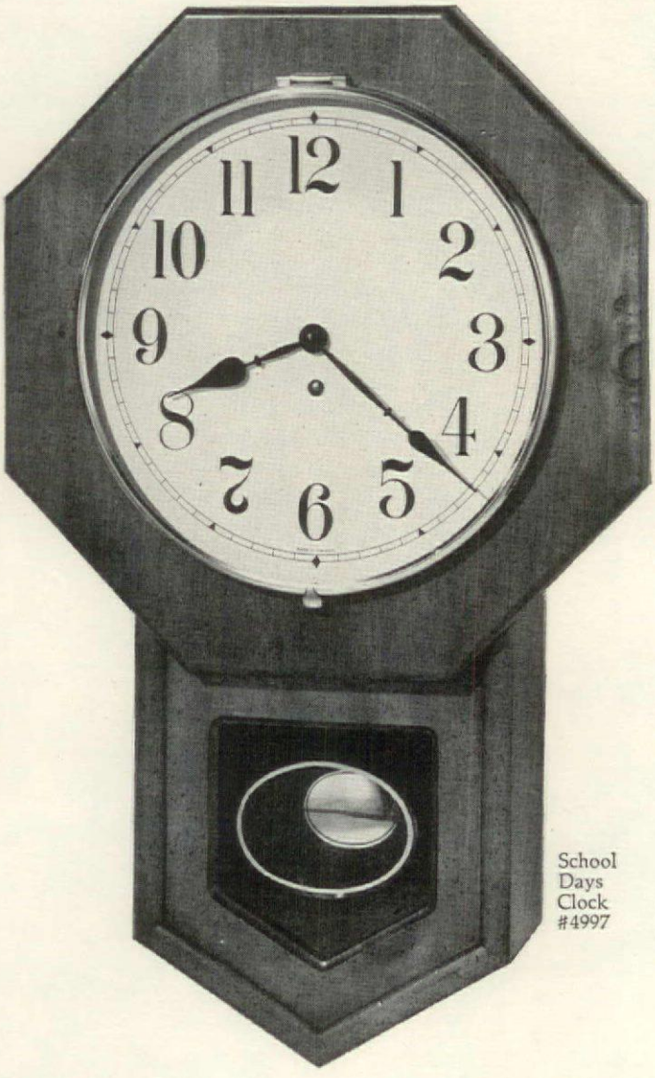
Drexel

Another fine name from Champion International

For your nearest dealer, call free 800-243-6000. (In Conn., 1-800-882-6500)
For booklets and a room-planning kit, send $1 to Drexel Furniture, Dept. HG-5-74, Drexel, N.C. 28619.



Take a famous American home today.



School Days Clock #4997

It could be the historic chiming School Days clock. Or any of the other wall and mantel clocks in the Barwick Bicentennial Collection celebrating America's 200th year of independence.

Reproductions of American classics by renowned clock makers such as Eli Terry and Elias Ingraham, they're in beautifully finished wood cases. Some chime, some bong, all tick merrily along, softly evoking an America of long ago.

They're available now at pre-celebration prices at jewelry, furniture and clock stores. If you don't know who is near you, write and we'll tell.

Howard Miller Clock Co.
Zeeland, Michigan 49464

ANTIQUES

continued from page 8

AMERICAN ROCKING CHAIR



This chair, which we think is very old, was recaned and repaired several years ago. Can you still tell how old it is and where it was made?
E.M.B.—Springfield, Ohio

Your curly maple rocking chair was made in the United States, perhaps Ohio, about 1850. It is a fine example of its class.

HIGHBOY BASE



I think our lowboy was made in Connecticut. What more can you tell us about it?
H.E.M.—Lakehurst, N.J.

Your piece is not a lowboy but rather the lower part, or base, of a Queen Anne style Connecticut highboy of about 1740. The knee brackets and moldings joining the lower to upper part are missing. It is said that the carved "sunburst" or "rising sun" is almost the only decorative feature of a Queen Anne style New England highboy.

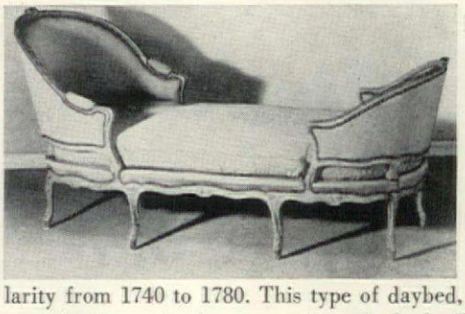
AMERICAN GRANDFATHER CLOCK



This grandfather clock, in my family for years, has on its face the name G. Chandlee-Winchester. Do you know anything about this clockmaker? *T.T.H.—Harve, Mont.*

Your clock was made by Goldsmith Chandlee (d. 1821), who belonged to a Quaker family of clockmakers of Pennsylvania and Maryland. He worked for and succeeded his father Benjamin Chandlee, Sr. (1685-1745), who, born in Ireland, settled in Philadelphia in 1702 and moved to Maryland in 1712.

FRENCH DAYBED



Is the shape of my French daybed typical? To what period does it belong? R.F.
—Sacramento, Cal.

Yes, the shape is most typical and enjoyed great popularity from 1740 to 1780. This type of daybed, distinguished by its gondola-shaped back, was made in both the Louis XV and Louis XVI styles. Yours is in the Louis XV style.

RUSSIAN CHINA

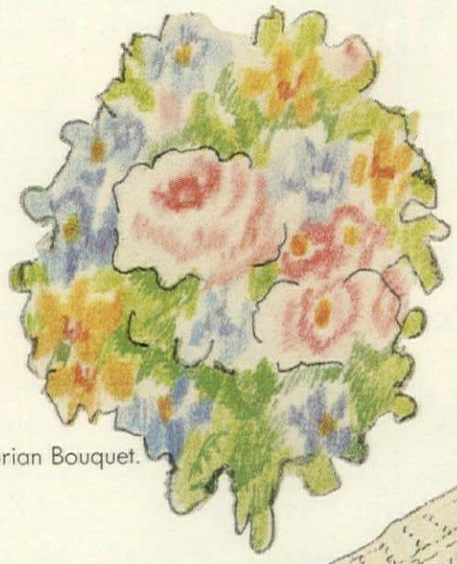




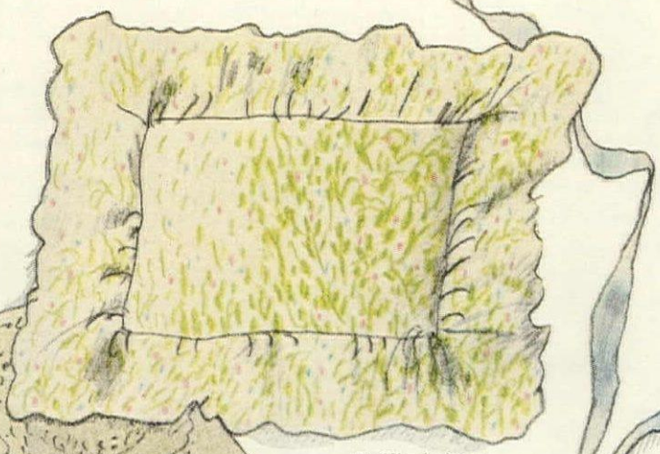
I am enclosing a picture of some pieces of Russian china in my possession and of the mark. Can you identify the china further for me? *M.L.—Boonton, N.J.*

The factory where it was made, Kornilov Bros., which began at St. Petersburg in 1835, shipped a considerable amount of this china to the U.S. from around 1893, during and after the World's Fair at Chicago. The porcelain at the Fair was marked with a Russian bear and inscribed "Made by the Kornilov Brothers." Their export porcelain was of fine translucence and brilliant coloring.

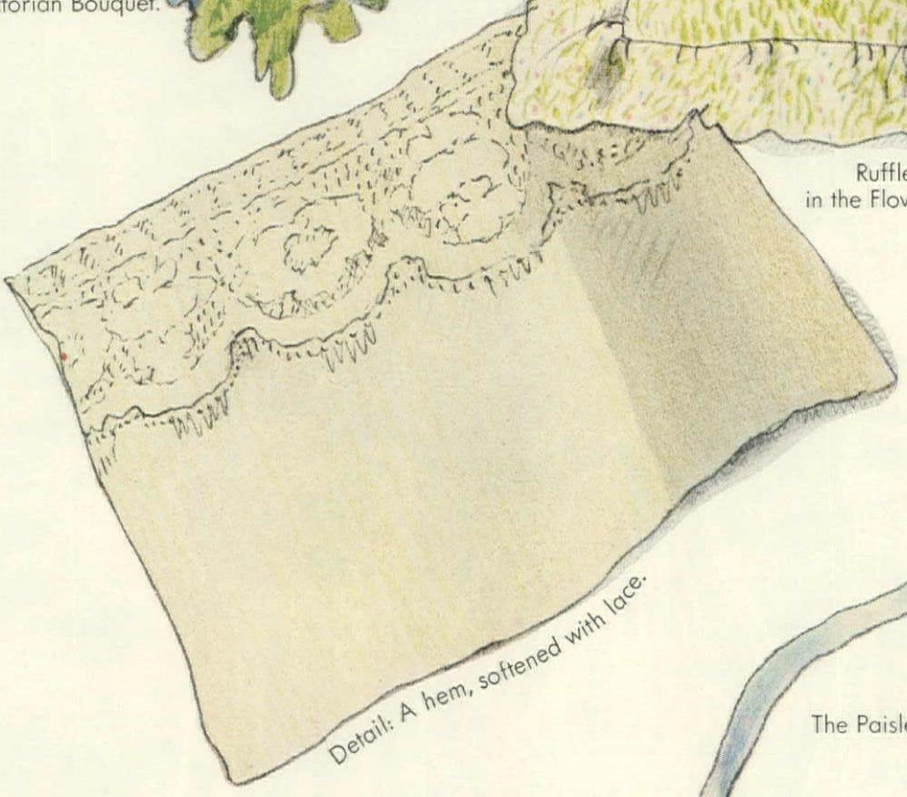
Gloria Vanderbilt for Atelier Martex. A special-edition collection of couture bed linen.



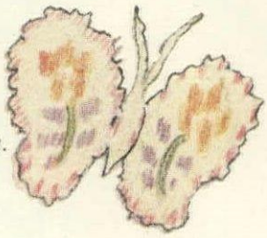
The Victorian Bouquet.



Ruffled sham
in the Flowerfield print

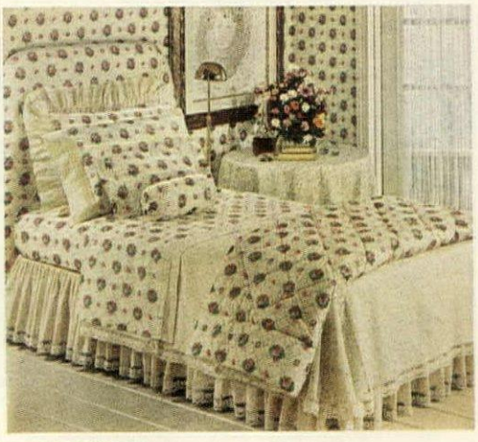


Detail: A hem, softened with lace.



The Paisley Butterfly.

An Atelier bedroom.



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The Gorham Ship Decanter, shown left, is 12¾ inches high, $75. La Scala design Decanter, center, stands a regal 13½ inches high, $50. The De' Medici Decanter, right, is 10 inches high, $50. At finest jewelry-gift stores and crystal departments.

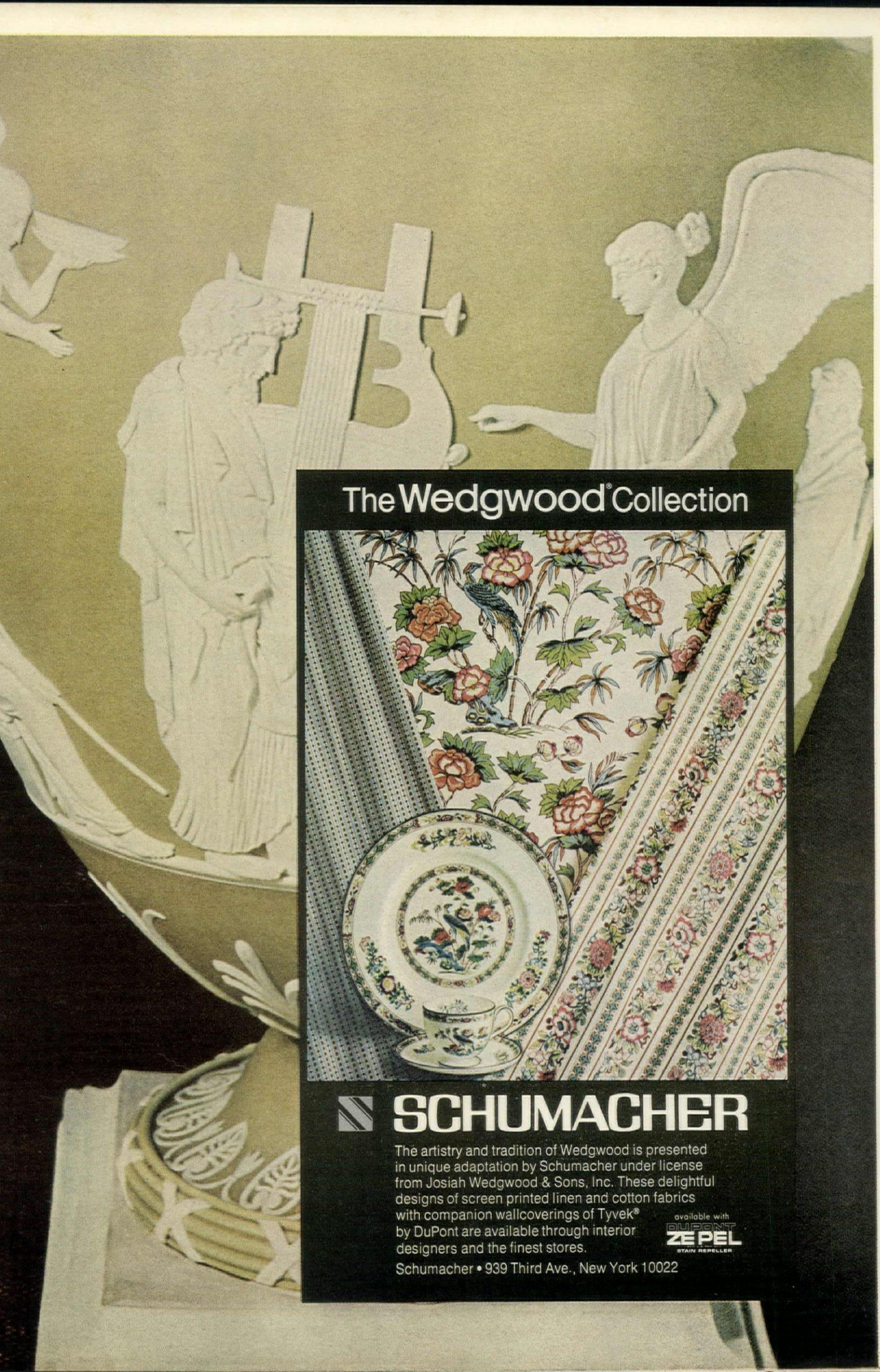
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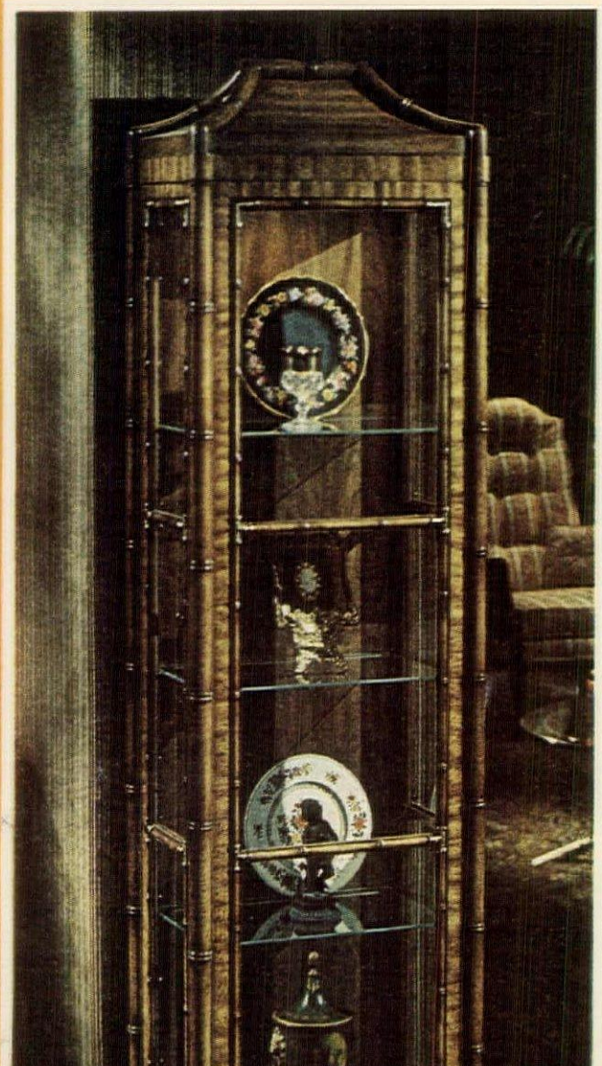
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NOTES ON NUTRITION FOR YOUR FAMILY'S HEALTH

Weight control

—the power of a good habi

BY ELOISE R. TRESCHER,

Fat babies often make obese adults. Round and appealing as might be in their cribs, their personal carriage through life wi more comfortable and much happier if nutritious diets start the very beginning. Quite simply, a balanced diet helps ma balanced person.

The prevention of overweight should be started early in Forestalling young ounces later helps stave off pounds of care. has proved to be of primary importance—fat cells are forme infancy and early childhood. As the late Dr. John C. Whiteh professor of psychiatry at The Johns Hopkins University Me School, put it so succinctly, "The sentiments of the adult are sediments of his childhood."

"Quite simply, a balanced diet helps make a balanced perso

One who is overweight is always conscious of one's self. And there are so many other things to think about in this exciting world. If one achieves one's correct weight, by moderation and proper dieting, self image will be improved as well as physical health and freedom of movement. T will be the deep satisfaction of being the right weight the rest of life, the "prime of life" years will be extended. We are of the an kingdom, and it *is* the survival of the fittest. Statistics show tha overweight have an increased susceptibility to certain disease mention a few—diabetes, gall stones, cardiovascular disor cancer of the cervix.

The earlier in life that the habit of overeating is corrected proper eating is instituted the more likely one is to maintai normal weight. The eating habits of the adult often reflect the ea habits of the child. Losing weight is a *learning* process that be begun, continued, and practiced until moderation becom natural way of life.

A diet to lose weight should be adapted to the individual's ne

"Just as a suit or dress will not fit persons of all ages and sizes, neither will any one diet"

Protein, min and vitamin quirements dep upon one's hei age, sex, and a ity. Just as a sui dress will not persons of all and sizes, neither will any diet. A diet for an overweight indivi is a personal regime that works best when tailormade by a quali nutritionist recommended by a physician.

The nutritionally sound low-calorie diet should include food f all four food groups. Think before you eat. Think of the four

Continued on pag

CERAMIC TILE.
EVEN A LITTLE CAN DO A LOT.

Mention ceramic tile and most
ple picture it used with a kind of lavish,
e-is-no-object abandon.

On temple walls, in palace halls,
ngling the courtyards of the Cote
zur, glinting from the domed towers
torybook shiekdoms.

Or, less romantically, as the walls
floor of the traditional bathroom.

But one of the great decorating
ues of ceramic, as demonstrated by
examples on this page, is that you
't have to spend a fortune to make
r home look like you spent one on it.
d even modestly, ceramic tile is not
spectacular in itself, but provides a
chless contrasting medium for other
orating materials.



Woods become woodier, grainier.

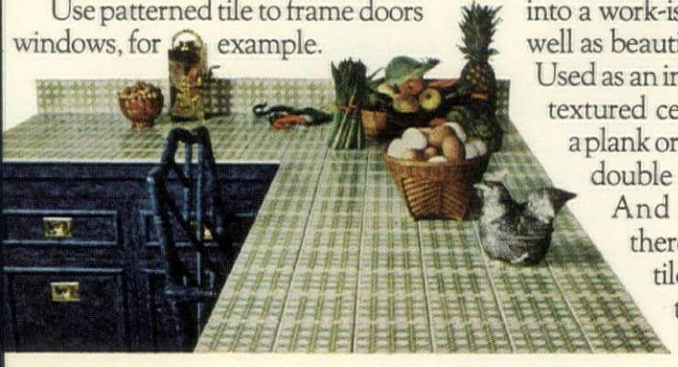
Whites and colors resonate more
iantly against each other.

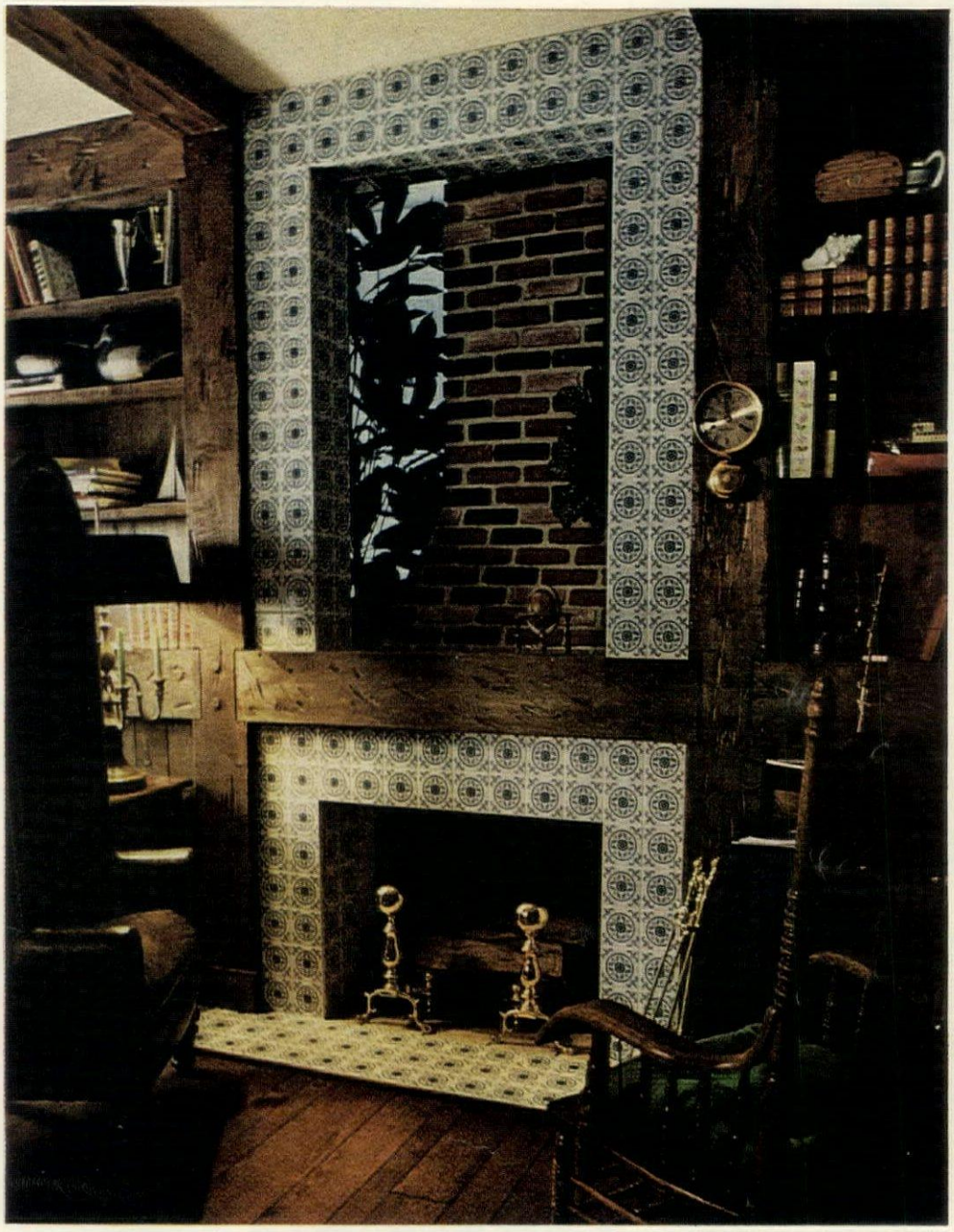
Metals glow more lustrously.

And fabrics go deeper and softer
ttern, sharper at the edges, and more
ury in texture.

So you can use ceramic tile either
ake your home over, or to make the
t of what you already have.

Use patterned tile to frame doors
windows, for example.





Glazed tiles as baseboard and ceiling molding can turn a blank wall into gallery-space for paintings and sculpture.

Tiling the top of a waist-high kitchen cabinet turns dull, wasted space into a work-island that's practical as well as beautiful.

Used as an inlay, a mosaic pattern of textured ceramic at the center of a plank or parquet floor seems to double the size of the room.

And as overall flooring, there's nothing like ceramic tile to turn a foyer, a center hall or vestibule into a grand entrance.

Yet, the expense is surprisingly nominal.

The designer tile we used to transform the fireplace above into a showplace, for instance, cost under $150.

And regular ceramic tile averages $1.75 to $3.00 per square foot.

Ceramic tile dealers and contractors are listed in your Yellow Pages.

And if you send us 25¢ we'll send back a full-color picturebook of ceramic tile ideas for every room in your home.

Or for parts of your rooms.

Or for parts of the parts.

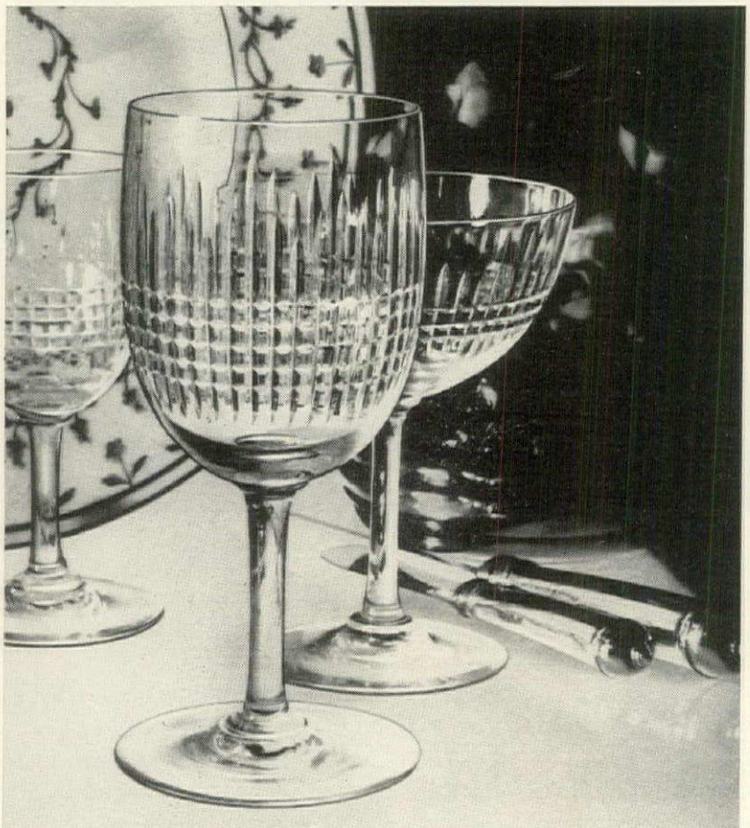
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WEIGHT CONTROL *continued from page 16*

groups. In time it will become an unconscious sequence in you food patterns. Think of those food groups as best friends you don ever want to overlook. They are: 1, milk and milk products; 2, vegetables and fruits; 3, meat, fish, poultry, eggs, cheese; 4, breads and cereals.

"The more moderation is practiced in eating the more of a fixed habit it becomes"

A sound low-calorie diet should satisfy hunger and provide gastronomic satisfaction. between-meal snack often helps the person on a low-calorie diet as provides a lift in energy and dulls the appetite for the next mea But snack rather than overstuff. To snack is an American verb an is often overdone.

One of the cardinal omissions of the average weight watcher his failure to note the *size* of the *portions* of the food yielding given number of calories. How many of us get eight servings fro

HERE, A LIST OF AVERAGE SERVINGS, GUIDED BY THE STANDARD MEASURING CUP

¾ to 1 cup of cereal	⅙ of a 9-inch pie
¾ to 1 cup of soup	1/12 of an angel cake
½ cup of vegetable and fruit	½ to ¾ cup of pudding or gelatin dessert
½ to ¾ cup of potato, rice, pasta	½ cup of ice cream
3 ounces of meat, fish, or poultry—cooked weight, no bone or fat	1 cup (8 ounces) of milk

a quart of ice cream? The necessity of weight watching would en for most of us if we limited ourselves to "average portions" an *never* took second helpings.

If you eat properly at mealtime you won't wake up ravenous i the middle of the night and sleepily consume food you would hav been more sensible about at the table—chocolate cake, cherry pie almost any food seems more permissible at 3 AM, in almost an amount. Our calorie conscience isn't really awake at that hou And a cup of warm milk is a much, much better soporific than high calorie snacks.

"A cup of warm milk is a much better soporific than high-calorie snacks"

The person wh loses pounds slowly i more likely to attai and maintain correc weight than the cras dieter. A crash die frankly, is at th wrong end of the scal when it comes to a rewarding approach to losing weight. There ar many reasons:

Weight lost on a crash diet is rarely a permanent loss.

Crash diets are, more often than not, nutritionally inadequate.

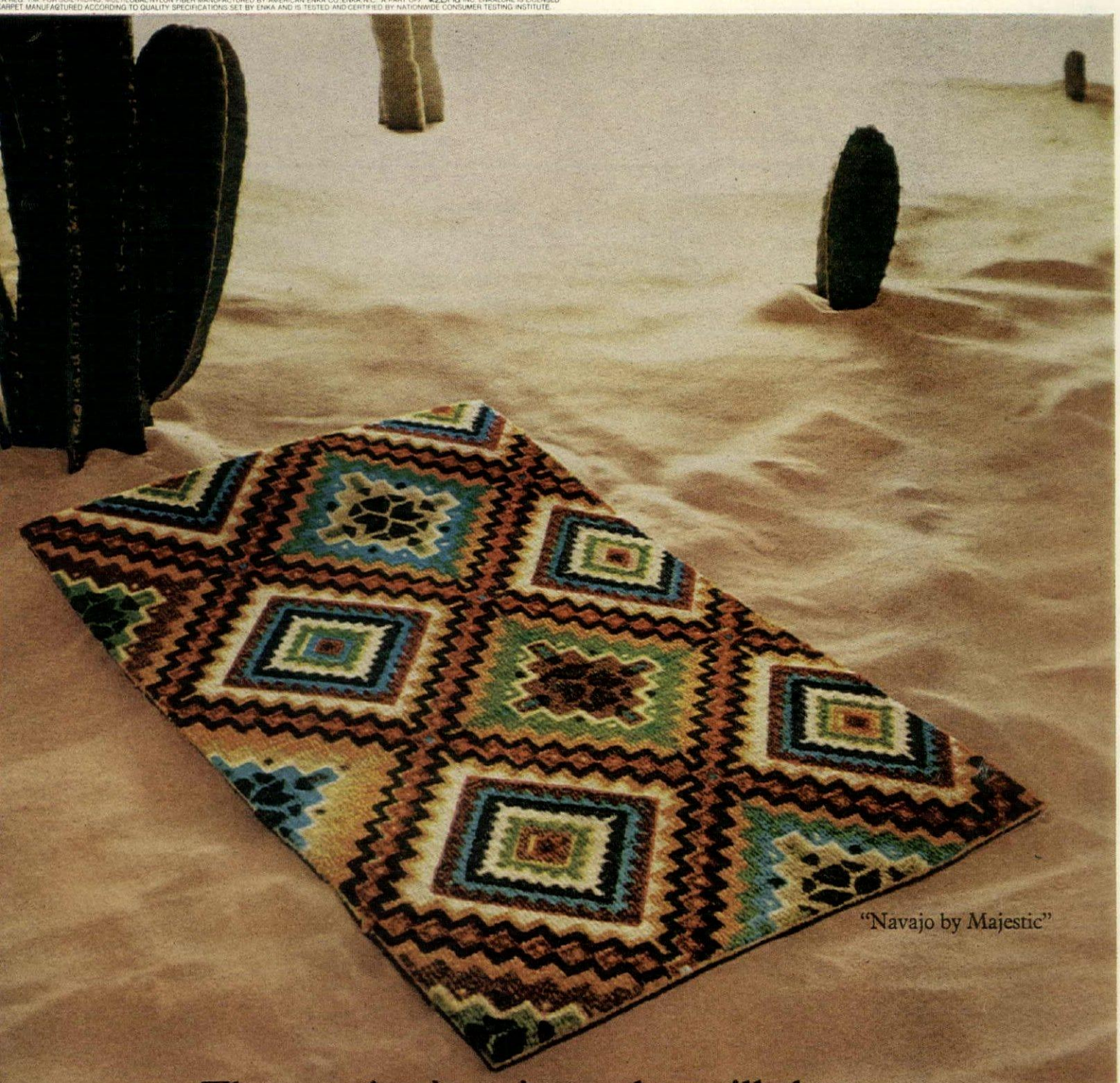
Crash diets are so restricted that adherence to them is short-lived

Crash diets frequently call for the omission of salt and most o the weight loss is water and not fat. Resumption of using sal results in water retention. The salt and water balance in *healthy* individuals is automatically maintained.

Be content with a gradual loss in weight. A loss of half a pound

Continued on page 20

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Enkalure II by ENKA.



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CARPETS OF ENKALURE II
KEEP ME OUT OF
THE PICTURE
BECAUSE THEY STAY
SPRING-CLEANED LOOKING
LONGER.

WEIGHT CONTROL *continued from page 18*

a week adds up to twenty-six pounds a year, one pound a week will be fifty-two off in a year. On a gradual weight losing schedule one need not feel deprived nor guilt smitten if one decides on a little indulgence on occasion. The more moderation is practiced in eating, the more of a fixed habit it becomes. As Albert Camus wrote, "Find indulgence in moderation."

Take on some new activities, not only to take your mind off food, but to add to your weight loss as well. *Walk.* Walk to your neighbor's house rather than drive, walk with a club such as the Adirondack Club, walk as a volunteer guide at your local museum or zoo. It's a marvelous easy exercise. Walking increases your circulation, it increases your calorie utilization, firms up sagging muscles, makes one feel more alive.

Be a participant in a sport rather than a spectator. With the current boom in tennis barns, tennis is now an all-year sport. You're sure to be able to find one friend who didn't play as a child. Begin together. And bicycling, now in its renaissance, was one of the first ways a woman felt liberated.

Seasoning is a subtle aid in a low-calorie diet. But season to taste, rather than season to waste. Epicurean seasoning suggests, never announces. Use lemon juice, wine vinegar, herbs and spices such as basil, thyme, and curry, Durkee's or McCormick's butter-salt. Try cooking your vegetables in bouillon. Or the French m for vegetables—very little water and cooked a short time. sprinkle with the butter salt, an American addition. Above all, season to waste all the calories you've already saved. For inst one level tablespoon of catsup or chili sauce is approximate calories; one level tablespoon of butter, margarine, oil, or m naise an enormous (or fatte 135 calories.

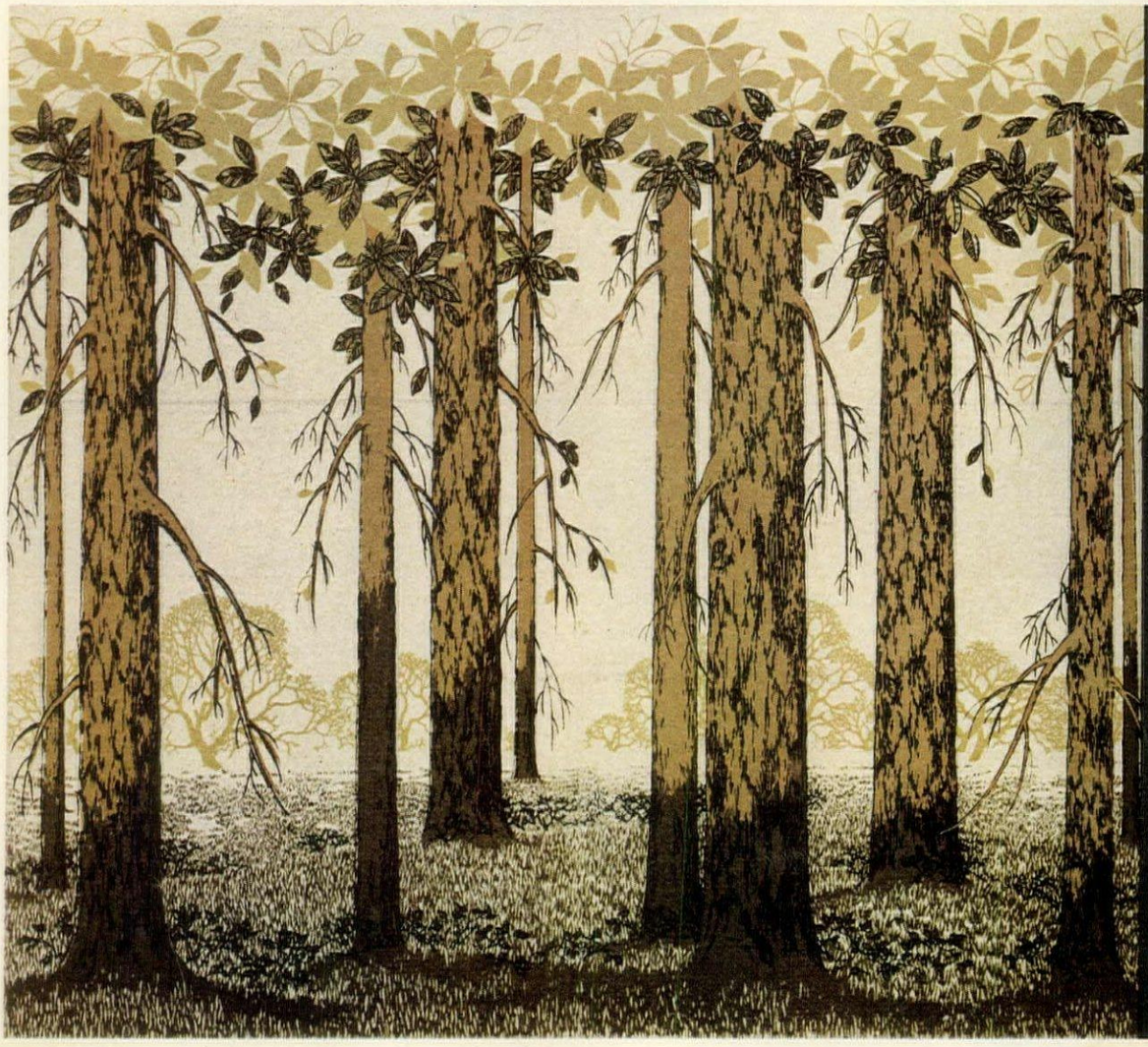
If one must use fat, sour c is much lower in calories most fats. Two level *tables* of sour cream equal one leve *spoon* of butter, margarine, c mayonnaise.

Moderation, especially, i key to weight control. Not abstinence as this makes on limited or regimented. Those are overweight and wish to tain normal weight must m permanent change in their eating habits *forever*. And it will be a habit, a new way of life, as long as the memory of obesity rem

Two free booklets on nutrition for the overweight as well a lean are *How Children Grow*, Information Office, Division o sources, National Institutes of Health, Bethesda, Md. 20014. *Food and Fitness* available at your nearest Blue Cross office. A t *Food and Your Weight*, prepared by the U.S. Department of culture's Consumer and Food Economics Institute, may be obt by sending 35c to the Consumer Products Information Ce Pueblo, Colo. 81009. ■

"On a gradual weight losing schedule one need not feel deprived nor guilt smitten if one decides on a little indulgence on occasion"

"The necessity of weight watching would end for most of us if we limited ourselves to 'average portions' and *never* took second helpings"



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Mrs. Faye C. Haynie
Madisonville, Kentucky



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have a natural love for attractive homes, lon't *you* become an interior decorator? s how one woman made her dream of a erful career come true.

eems only yesterday that Mrs. Faye Haynie disonville, Kentucky was working in a job dn't like . . . as a million other women do. lay, she enjoys a good income in an excit- reer of her own . . . having the time of her an interior decorator.

w did Mrs. Haynie accomplish this le?

e day she answered an advertisement of le Extension University, a correspondence ion, describing the attractions of a career rior decorating.

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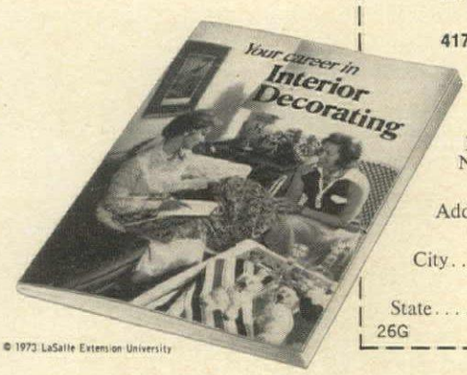
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300 YEARS IN THE LIFE OF A COLONIAL TAVERN

BY KENNETH BA



In February of 1762, a Rhode Islander, Samuel Matteson, set out with his brothers, their families, and with a grant for a tract of land called Shaftsbury in what is now Vermont. The journey was made by ox sled in the dead of winter and took two months. Although there were no roads or bridges, the ground and the rivers were frozen, and the caravan slid along like a great ski, with Samuel's wife comfortable on a mattress on the back of a cow. Arriving in Shaftsbury in early April, the clan settled near a fine spring of water, felled trees, built cabins, and planted corn, flax, peas, beans, turnips, and pumpkins—even roses and lilacs. The family prospered, their farms burgeoned, and so did Shaftsbury, which soon became a village bisected by a road that ran all the way from Bennington to Canada. The rumble of stagecoach traffic increased, and by 1766, Peter Matteson, Samuel's oldest son, had the perspicacity to realize that a roadside inn and tavern would not only be appreciated by travelers—but would be a very good investment, too.

It was. Finished in 1777, built like a fortress and surrounded by outbuildings, it provided food, refreshment and comfort for weary travelers for many, many years. In the 1920s, Beatrice Claflin Breese, a New Yorker looking for a country house, came upon the tavern, fell in love with it ("Oh, it is simply topping!" she said—hence the tavern's present name), and bought it from Peter Matteson's great granddaughter. A few years later, she fell in love again, this time with the Earl of Gosford, an English nobleman, married him, and for forty years the tavern was their summer home.

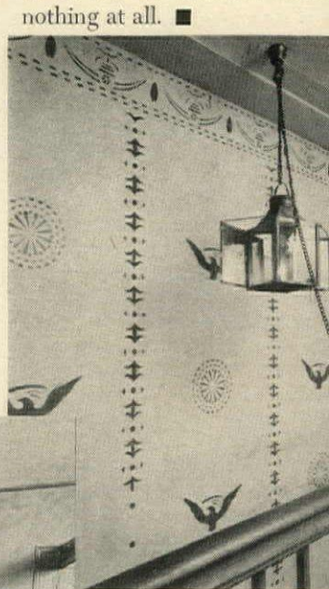
Lady Gosford was an indefatigable restorer and an insatiable collector. Once the tavern had been put into pristine condition; she combed the countryside for antiques of the right period, and got up on ladders and down on her hands and knees to stencil walls and floors. This astonishing woman worked unceasingly until 1967, when she died, having bequeathed the tavern to the Bennington Museum as a record of Colonial life.

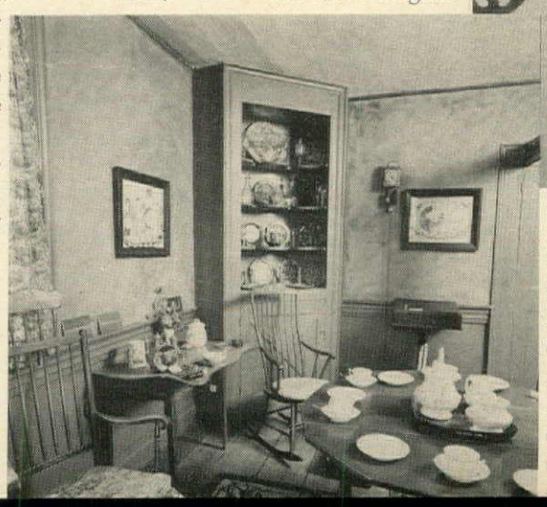
It is a superb record. Architecturally, the tavern is a late Colonial, three-story, plank and clapboard building painted deep barn red with white trim. There is a handsome front door with a fanlight, side lights, and pilasters, although visitors today enter at one end of a long ell through the old woodshed—now a display area for rare Early American pottery.

The cellar has a cistern, a well with a *very* old oaken bucket, storage for wine and root vegetables.

In the taproom is a bar equipped with fascinating old bottles, tankards, flasks, and a "flip dog"—an iron toddy heater, highly essential in winter. The parlor and the keeping room (a kind of family room) are furnished with Lady Gosford's "finds," which run from elegant furniture to utility: apple peeler as ela ate as a Rube Goldb fantasy, a spit jack early edition of modern barbecue) waffle iron that impr the waffle with American flag and gle. Curiosa abou Out in the old tu house is a dog tread and turning lathe furniture. The turned the tread which turned the and the belt turned lathe. Colonial earned their keep. Upstairs are the rooms, the Fiddlers Gallery, the Ballroom, interesting fo swing-down partitioning which formed two bedrooms— for ladies, one for gentlemen those evenings when guests danced so strenuously or a too much partaken that they too tired or too happy to go h

Topping Tavern Museum open to the public from May October 31, Tuesday through urday from 10 to 5, Sunday f 1 to 5. The admission fee is $1 adults, $.50 for children from to 17, and for children under nothing at all. ■





A welcome sight to weary Colonial travelers, Toppi Tavern, TOP, *looks just as in stagecoach days. After The Parlor,* LEFT, *wayfar climbed to their beds up staircase,* ABOVE, *in a hall stenciled in the 18th-cen manner by Lady Gosford did a superb job of restor*

Right now, when you think you've seen all there is to see in sheets, we're taking you to the Metropolitan Museum of Art with rich adaptations of French and English prints.



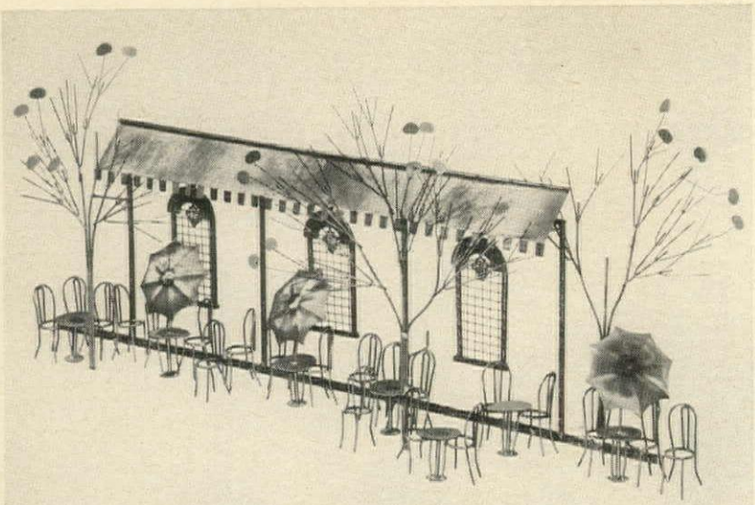
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How your emotions can play tricks with your diet

by Mary Catherine Tyson, M.D. and Robert Tyson, Ph.D.

EDITOR'S NOTE: *Drs. Mary Catherine Tyson and Robert Tyson, she an internist and he a psychologist, are a husband and wife team who bring special knowledge to the subject of dieting. In their new book* Psychology of Successful Weight Control *to be published in May, they have given considerable attention to the mental side of slimming. "Losing weight is not only a caloric matter but an emotional one as well," they say firmly. You can have all the mechanics of a diet laid out, the final weight goal, the weekly weight loss, the daily caloric intake, the meal charts, but it won't be successful until you overcome the real obstacles that make it difficult to put the program to work. You've got to understand* why *you are overeating. In this extract, they illustrate some of the typical emotional situations, observed from many years' experience of people and personal conflicts. Their insights may help you locate and get over your own inward hurdles before you get down to the straight sensible suggestions for reducing from our nutritionist Eloise R. Trescher on page 16.*

We congratulate the lucky ones who decide to eat less and then do just that. Fortunately, their emotions do not play tricks on them. The majority of overweight people are not so lucky. They have to contend with the hidden obstacles of emotional interference. And to overcome these obstacles, they must first identify them.

The basic conflict

Emotional interference doesn't have to be complex. Anyone can make a long list of what pleases and distresses him. The frustration caused by dieting, however, creates a new complication.

Strong motivation *for* dieting is provided when a doctor tells a person that he must diet for the sake of his health or to save his life. Of course he wants to diet for such vital purposes. Even so, when the dieter first gets hungry, he faces a most uncomfortable state. He *thinks* he wants to diet, but he doesn't *feel* like dieting. He wants his usual food in the usual quantities, but he also tries to deny himself this satisfaction. The conflict that results can be severe.

The intensity of this struggle between two opposing wishes is revealed by the fact that very often, even when health or life itself is at stake, the wish *not* to diet is the victor and the whole plan to lose weight fails.

To recognize fully the strength of the wish not to diet is to know the enemy. Only by doing this will you be prepared to persist even if it is exceedingly hard to do so. Many would-be dieters have failed because they underestimated the task they faced.

Continued on page 28

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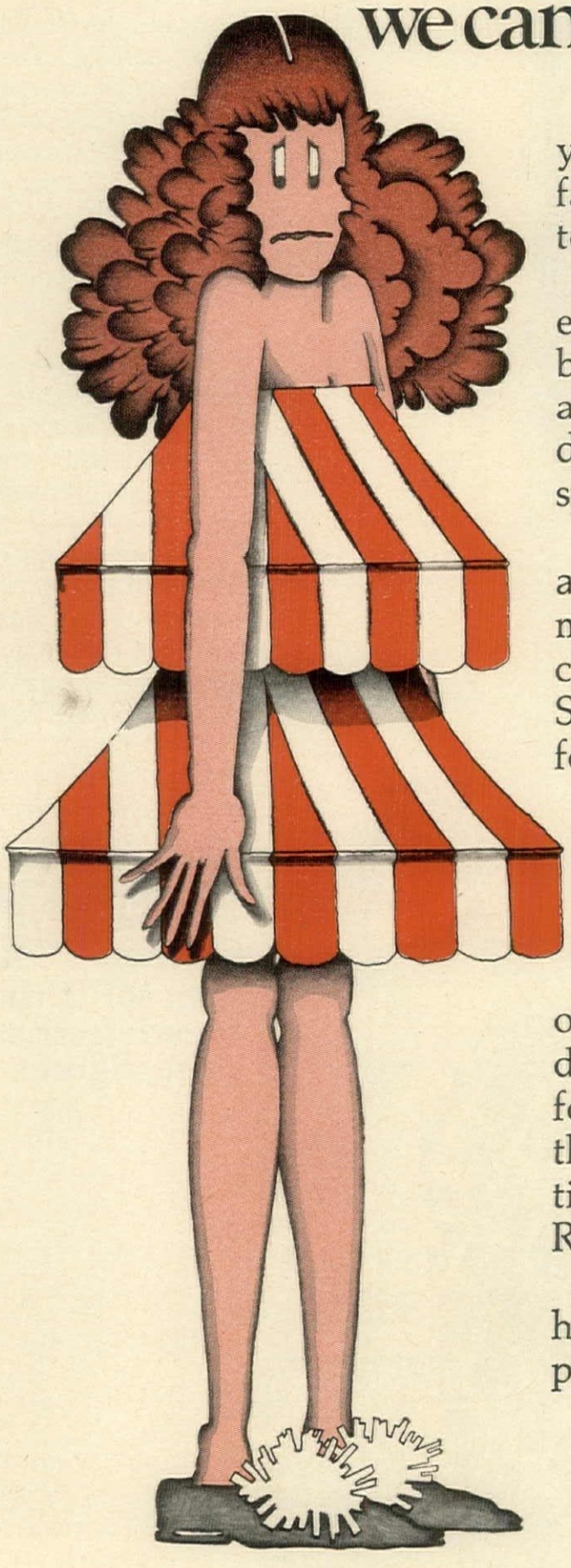
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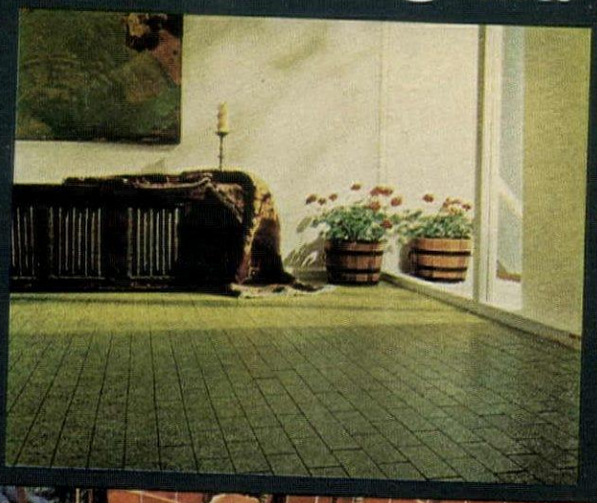
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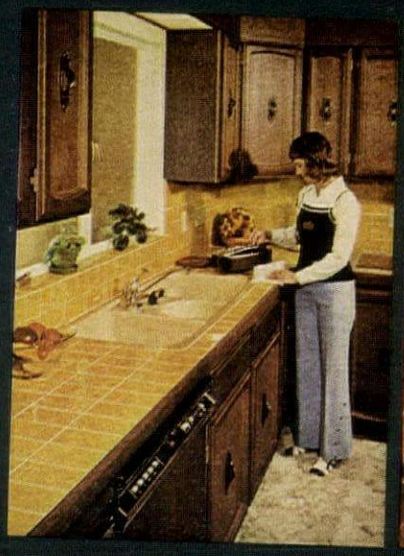
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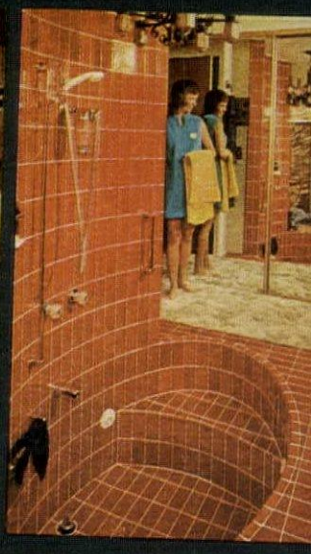
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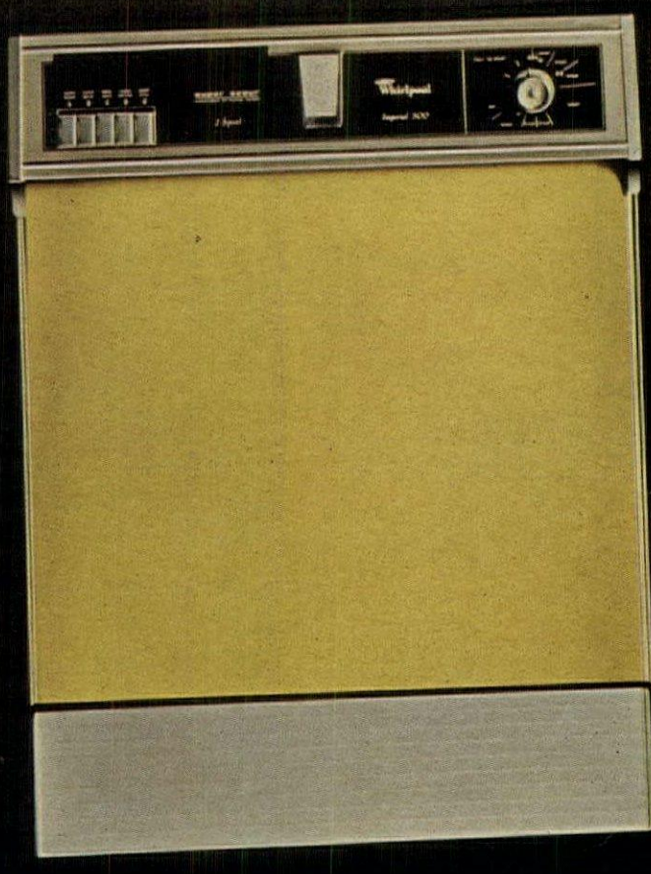
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"If your diet is failing for no apparent reason, search for tricks your emotions are playing on you"

GOOD LOOKS & GOOD HEALTH

continued from page 28

by the doctor and planned her meals for the week ahead. She followed the diet scrupulously at breakfast and lunch on the first day, but at dinner an overwhelming desire to eat more led her to eat at least twice the amount she was accustomed to. This defeat caused her to feel utterly discouraged about losing weight. What was the unconscious block that prevented this woman from carrying out her good intentions?

A talk with the physician, who believed that guidance was often needed along with medical advice, soon uncovered the trouble. Since adolescence, the student had felt that her excess weight made her unattractive, and in fact it did detract from her appearance. She was not sought after when dances and other social occasions became more important in high school. She gave up trying to meet boys and joining in the usual extracurricular activities and preferred to stay at home. Eating became her way of getting pleasure. Social success seemed to be out of reach, but candy bars, ice cream, pizzas, and French fries were rewards she could always count on.

The young woman's conscious determination to diet was sincere and her planning was sensible. However, she did not understand what an important part overeating played in her life. That was the hidden block. She was trying to do without one of the few real satisfactions in her life: eating as much as she wanted to whenever she felt the urge.

The hidden block in the path of a dieter often seems to be illogical, far-fetched, and "just in the mind." But it's real enough and damages a person's best interests. When it is uncovered and understood, a pathway to new habits can open up.

The student in this story realized that her overweight condition interfered with her social life, her image of herself, and her health. She knew that dieting would help her in all these areas. Gradually she accepted opportunities to meet more people rather than avoiding them as she had been doing. This new and increasingly successful search for new satisfactions left her less dependent on food as solace, and she found she could adhere to a reasonable diet plan.

This college student's problem was relatively clear and simple. To make the nature of a hidden block still more understandable, here is a more involved story: the case of a woman who lost two pounds a week for five weeks and then, in one dismal week, gained back half the lost weight. Over a period of several months, the pounds were on again, off again. Finally, they remained on and the woman was right back where she started. It was at this point that a conversation between the woman and her doctor solved the mystery.

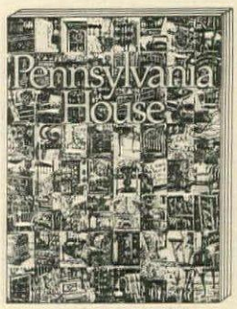
The woman's husband made regular business trips every few weeks and was away from home for seven days each time. It was in those seven-day periods that the woman gained weight. Loneliness made those absences dull intermissions in her life. She missed not only her husband's company but also the activity of a busier household. Forbidden but attractive food was the simplest compensation and she overate without knowing why.

Could she have perceived this cause and effect? Possibly, and some people solve such mysteries easily. This woman didn't,

Continued on page 42

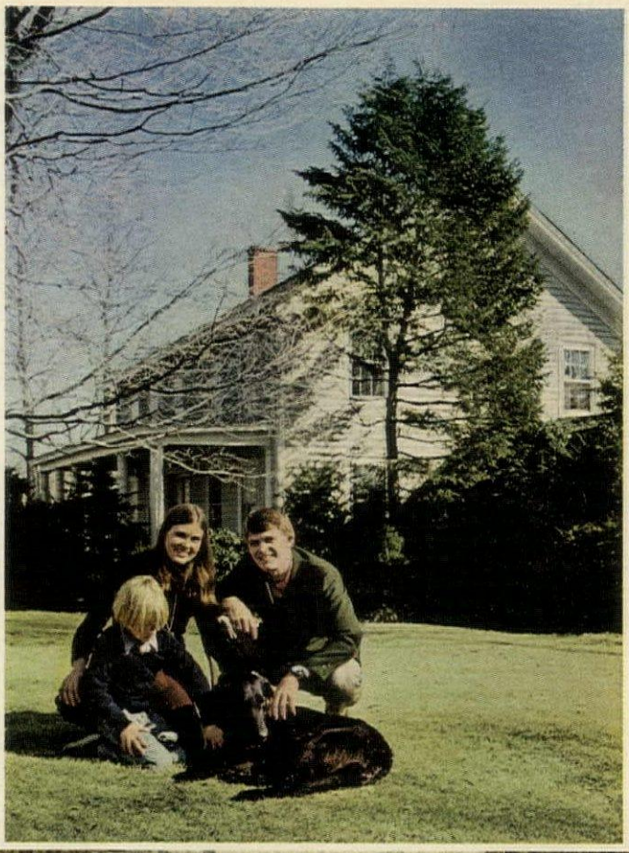
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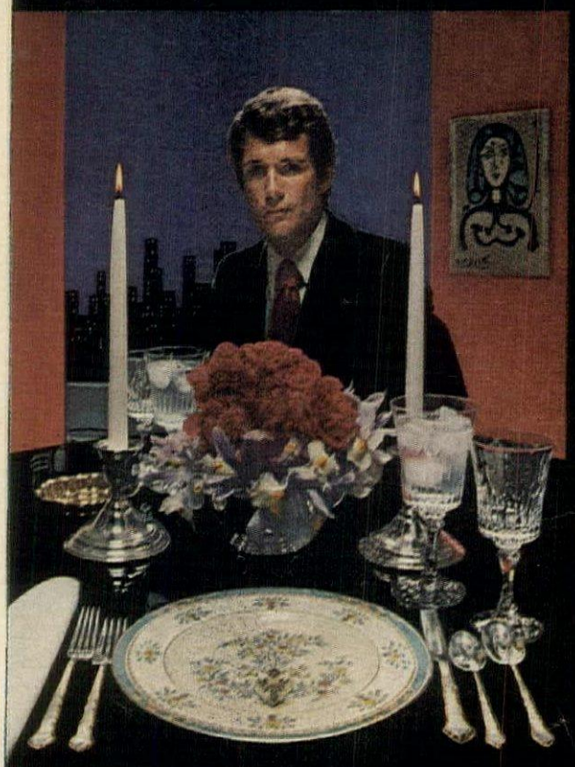
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How to take care of and repair books

BY SANDRA ODDO

"Wash your hands," your first grade teacher probably said, "before you pick up a book. Don't dog-ear the pages. Don't leave it lying open on its face—that breaks its back. Don't eat over it and scatter crumbs. And if you *must* make notes, for pity's sake, use a pencil."

Things were simple in those days. First grade readers are not generally concerned with first editions or incunabula or ephemera—or just plain books as books, serious objects bound in solemn brown leather and freighted with the world's knowledge, frivolous pretty things in print paper, or cloth and pasteboard pleasing to the touch, wrapped around some literary artist's lifework. There comes a time in every reader's life, perhaps following addiction to old book shops and library fairs, when he needs a more special knowledge of the care and keeping of fine books.

Properly cared for, books are probably as long-lived as any of man's other paraphernalia. Babylonian clay tablets have an obvious chance at immortality, but even books in their contemporary form —pages sewn up together—can last, say, a thousand years. There are books that old in several rare-book collections. Today, however, books have enemies more omnipresent than ever before in history. Heat, light, dampness, and dirt, always dangerous, have combined with rising levels of air pollution, especially sulphur dioxide, to make faster deterioration a librarian's nightmare.

The worst villain is acidity. Sulphur dioxide in the air is absorbed and slowly oxidizes into destructive sulphuric acid. Or there are natural acids in leather, in the wood pulp that eventually becomes paper, in some cloth, even in some inks, that oxidize over the years and gradually eat away the material of the book. Publishers are very conscious of the problem: "At any respectable level, paper and bindings are now acid-free," says Harry Ford, book designer for Atheneum. "But the 19th century!" says Morgan Library conservator Deborah Evetts, and shudders. Increasing literacy in the 19th century created a demand for mass production of books, and new techniques did away with rag content, which in preceding centuries had kept book paper durable and relatively nonacid. Faster processing left acids in the new wood-pulp paper—with the result that many books printed after 1850 or so now crumble in our fingers as we turn the pages.

Modern books have special neutralizing treatments, even protective coatings, but acid cannot be entirely avoided. There are, however, a few simple things you can do to slow the aging process down considerably.

Good ways to keep favorite books

Sunlight is fairly speedy death for any binding, cloth as well as leather. Keep your books out of the sun. Fluorescent light works almost like sunlight: avoid it in the library.

Sudden changes in temperature and humidity, or extremes of either, are very bad for books. Don't put them where they will be subject to quick change. Really valuable books should be kept in glazed bookcases, since glass slows down the speed of temperature and humidity changes and helps keep out dust and polluted air.

Keep books away from heat, which speeds the oxidation of acids. "Air conditioning is as good for books as it is for people," says bookbinder Carolyn Horton.

Particularly in cities, low bookshelves are better than high ones, since dirt and heat tend to rise and collect at the tops of rooms, especially in the corners.

Dust jackets are colorful and do help to keep books clean, but some

Continued on next page



"The gold on some top page edges is there to keep dust from sifting into the book"

CARE AND REPAIR OF BOOKS *continued from preceding page*

are acid. A transparent Mylar wrapper, which you can make yourself, may be safer.

It's a minor help to keep books flush with the front of the bookshelf, which does away with the need to dust in front of the books—and the wear and tear a dust cloth can cause to bindings.

Don't let books lean on the shelf. It puts an uneven strain on the bindings and eventually the body of the book will come loose.

Dust has a cumulative effect, so keep your books clean. It's a lot easier to keep dust from building up than it is to deal with the long-term damage.

Basic care for books

Carolyn Horton's very useful book, *Cleaning and Preserving Bindings and Related Material*, has become an essential handbook for librarians and others in charge of valuable books. In it she describes a technique for dusting books that minimizes wear and tear. If it's a once-over with the vacuum cleaner, use the round dusting brush. Run it gently over the spine and tops of the books on the shelf.

To do a thorough hand-dusting, take each book from the shelf—by its sides, never by pulling at the soft top of the spine—and hold it firmly closed, slanting down with the spine up. Dust the pages carefully with a treated cloth, top first, brushing away from the spine. Then dust the whole binding. Mrs. Horton has tested both One-Wipe and Endust, as she has tested all the products mentioned in this article; neither leaves harmful residues. The gold on some top page edges, incidentally, is there to vent dust from sifting into b

Leather bindings need special care

Leather bindings need spe care. They should be oiled o sionally to keep the leather f drying out and cracking. Use n foot oil (a traditional leather d ing made from calves' feet) leather dressing or the form recommended by Mrs. Horton percent neat's foot oil and 40 cent anhydrous lanolin (see ply sources, page 156).

Test the oil on a small unob sive place first: some leathers not absorb oil evenly, some discolor slightly, some may become aged and powdery. leather has become so pow that it cannot be restored by o alone, a spray coat of Krylon help.) Pour the oil into a h flat dish and apply it to the with a cloth pad or a flat p brush. If the binding includes or paper, protect it from the carefully, and do not oil turned-in edges that come in tact with the pages. An accide spot can be removed immedia with cotton dampened with luene or hexane. Apply the oil one hand only, and hold the only with the clean hand. W all the oil has been absorbed the book feels dry, after abou hours give the book a good po ing. Vellum or tawed leather c with alum should not be o Clean with an eraser. Since lum has a tendency to warp, it in a slipcase.

First aid for ailing books

With all the care in the world, time may come when a book n first aid. How do you decide w that point has been reached? "G erally speaking, even repair stroys part of the value of a book," says Miss Evetts. But ti reconditioning, even of m problems, gives longer life to book, according to Mrs. Hort

The first problem is to de whether a book is worth wor on at all. Almost always, it's expensive to replace the book t it is to recondition it. But exp is not the criteria if the book is or if it is well loved. Value ca determined by submitting book to a dealer. The art auc house of Sotheby Parke-Be 980 Madison Ave., New York, 10021, will also appraise bo There is usually a fee. Sentim of course, is something else. E

inders say that family bibles re the most frequently rebound ooks.

Once you have decided a book eeds work, there are certain ings that should be attempted nly by a trained book binder. ut, if you are dextrous, here are epairs you can make yourself:

Torn pages: *Never* mend with ellophane or masking tape. ventually it will dry, crack, roll, nd stain the book. If tape has een used, remove it with equal arts of toluene and hexane ap- lied to the reverse side of the age, testing first to make sure the olvent won't dissolve the ink. hen mend the tear with Denni- on's Transparent Mending Tape, errating the tape edges with pink- ng shears if the paper is thin. Or ear a strip of Green's 105 Lens issue to the shape you need, and aste it down with a wheat paste ke Schweitzer's No. 6 applied to ne ⅛-inch on each side of the tear. lot the excess.

Acid stains: Sometimes the pro- ective tissue over a plate turns rown and transfers a stain to the icture. Either remove the tissue r place a barrier sheet of paper ke Permalife treated with sizing etween the tissue and adjacent ages. If acid from the binding is taining the fly leaves, use barrier heets. Bleaching or removing tains is a job for a professional.

Loose plates: Look to see how hey were originally fastened in. f, as is usual, they were pasted to text page along one edge, re- aste them like this: lay the plate ace down on a sheet of clean aper. Cover it with another sheet, eaving ⅛ of an inch exposed on he edge you want to paste. Brush n the paste, thinly. Remove the overing sheet and insert the plate arefully into the book. Close the ook to make sure the plate is in traight, then slip waxed paper in n each side to prevent damage rom any oozing glue, and weight vith a wrapped brick until it dries.

Dirt: First, try to wipe it from he pages with a treated dustcloth. f that doesn't work, try a wall- aper cleaner like Absorene, tak- ng care to get all the crumbs out f the book when you finish. If *hat* doesn't work, try a cleaner alled Opaline. Pink Pearl or Magic-Rub erasers are good for stubborn spots. All of these prod- ucts have been tested and leave no harmful residues—and if none of them work, the stain is a prob- lem for a professional.

Dirt on the outside of cloth or paper-bound books does not yield easily. Erasing it sometimes works. So does soap and water—which is not recommended except for waterproof bindings since it removes sizing and color and may remove or fill in gold stamping. Commercial book cleaners work sometimes. Water should never be used on leather bindings. Saddle soap, barely damp, may work.

Leather bindings should be given a protective treatment of potassium lactate as a first essential step toward preserving them. The formula Mrs. Horton recommends is one by the British Museum Laboratory: 7 percent potassium lactate in distilled water with 0.25 percent paranitrophenol to fend off mold. Test it on an inside corner, then pour the solution into a heavy flat dish and apply with a piece of terry cloth (don't treat suede or leather that has become powdery), patting it on. Be generous but not sloppy, and pay attention to head and tail caps and turn-ins on the spine. When the leather has absorbed the liquid (don't let it dry in beads), stand the book upright, slightly open, to air-dry for 24 hours. Then oil it.

Faded color: A full-scale coloring job requires great skill, but a little touch-up on heads, tails, and worn edges can be very rejuvenating. Apply Dr. Martin's Synchromatic Transparent Water Colors with cotton swabs. When the color is dry, if heads and tails are fraying, strengthen them with a white glue like Elmer's or Borden's, rubbed on with a forefinger. Tuck the loose threads in.

Broken corners: If the covering is worn through, you can separate the layers of the pasteboard with a thin sharp knife, work wheat paste carefully between them, then cover the corner with waxed paper and squeeze it to work the paste as far between the layers as possible. Wipe off the excess paste and, if the corner holds its shape, let it air-dry, then color it. If it insists on springing open, cover the corner again with waxed paper, place pieces of cardboard on each side,

Continued on page 156

"Leather bindings should be oiled occasionally to keep the leather from drying out and cracking"



Body Gloves™ by Samsonite: Built for punishment as wel

Samsonite Body Gloves are patio furniture that are as pretty and as comfortable as you could wish.

But to really appreciate Body Gloves, you have to consider the punishment they're built to resist:

1. **Punishment from your toughest kid:** Body Gloves' slings are made from a unique new material called Super-Tuff™. It's polyester cord, the same incredibly tough material found in today's automobile tires . . . coated with durable PVC vinyl. Super-Tuff resists tearing and unraveling, even if you try to cut it. And it's extremely difficult to stretch out of shape because of its strong, geometric weave.



2. **Spills and chills punishment:** Next, let your kids spill ketchup or mustard all over a Body Gloves chair. Or coat it with suntan lotion. Then, just wash it down with soap and water and you'll have Super-Tuff fabric looking as great as it did before.





3. **The Punishment of Time and the Tides:** Once you put a Body Gloves chair or chaise outside, you can virtually forget it. Super-Tuff fabric staunchly resists fading and discoloration. And our heavy-duty steel tube frames are covered with special Samson-Gard™ finish to keep rust at bay. Bring on that sun and rain . . . even salt air.



"The gold on some top page edges is there to keep dust from sifting into the book"

CARE AND REPAIR OF BOOKS *continued from preceding page*

are acid. A transparent Mylar wrapper, which you can make yourself, may be safer.

It's a minor help to keep books flush with the front of the bookshelf, which does away with the need to dust in front of the books—and the wear and tear a dust cloth can cause to bindings.

Don't let books lean on the shelf. It puts an uneven strain on the bindings and eventually the body of the book will come loose.

Dust has a cumulative effect, so keep your books clean. It's a lot easier to keep dust from building up than it is to deal with the long-term damage.

Basic care for books

Carolyn Horton's very useful book, *Cleaning and Preserving Bindings and Related Material,* has become an essential handbook for librarians and others in charge of valuable books. In it she describes a technique for dusting books that minimizes wear and tear. If it's a once-over with the vacuum cleaner, use the round dusting brush. Run it gently over the spine and tops of the books on the shelf.

To do a thorough hand-dusting, take each book from the shelf—by its sides, never by pulling at the soft top of the spine—and hold it firmly closed, slanting down with the spine up. Dust the pages carefully with a treated cloth, top first, brushing away from the spine. Then dust the whole binding. Mrs. Horton has tested both One-Wipe and Endust, as she has tested all the products mentioned in this article; neither leaves harmful residues. The gold on some top page edges, incidentally, is there to vent dust from sifting into b

Leather bindings need special care

Leather bindings need sp care. They should be oiled o sionally to keep the leather drying out and cracking. Use n foot oil (a traditional leather d ing made from calves' feet) leather dressing or the for recommended by Mrs. Horto percent neat's foot oil and 40 cent anhydrous lanolin (see ply sources, page 156).

Test the oil on a small unob sive place first: some leathers not absorb oil evenly, some discolor slightly, some may become aged and powdery. leather has become so pow that it cannot be restored by o alone, a spray coat of Krylon help.) Pour the oil into a h flat dish and apply it to the with a cloth pad or a flat p brush. If the binding includes or paper, protect it from th carefully, and do not oil turned-in edges that come in tact with the pages. An accide spot can be removed immedi with cotton dampened with luene or hexane. Apply the oil one hand only, and hold the only with the clean hand. W all the oil has been absorbed the book feels dry, after abou hours give the book a good po ing. Vellum or tawed leather c with alum should not be o Clean with an eraser. Since lum has a tendency to warp, it in a slipcase.

First aid for ailing books

With all the care in the world, time may come when a book n first aid. How do you decide w that point has been reached? "G erally speaking, even repair stroys part of the value of a book," says Miss Evetts. But tim reconditioning, even of m problems, gives longer life to book, according to Mrs. Hort

The first problem is to de whether a book is worth work on at all. Almost always, it's expensive to replace the book t it is to recondition it. But expe is not the criteria if the book is or if it is well loved. Value ca determined by submitting book to a dealer. The art auc house of Sotheby Parke-Ber 980 Madison Ave., New York, N 10021, will also appraise bo There is usually a fee. Sentim of course, is something else. B

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How to take care of and repair books

BY SANDRA ODDO

"Wash your hands," your first grade teacher probably said, "before you pick up a book. Don't dog-ear the pages. Don't leave it lying open on its face—that breaks its back. Don't eat over it and scatter crumbs. And if you *must* make notes, for pity's sake, use a pencil."

Things were simple in those days. First grade readers are not generally concerned with first editions or incunabula or ephemera—or just plain books as books, serious objects bound in solemn brown leather and freighted with the world's knowledge, frivolous pretty things in print paper, or cloth and pasteboard pleasing to the touch, wrapped around some literary artist's lifework. There comes a time in every reader's life, perhaps following addiction to old book shops and library fairs, when he needs a more special knowledge of the care and keeping of fine books.

Properly cared for, books are probably as long-lived as any of man's other paraphernalia. Babylonian clay tablets have an obvious chance at immortality, but even books in their contemporary form —pages sewn up together—can last, say, a thousand years. There are books that old in several rare-book collections. Today, however, books have enemies more omnipresent than ever before in history. Heat, light, dampness, and dirt, always dangerous, have combined with rising levels of air pollution, especially sulphur dioxide, to make faster deterioration a librarian's nightmare.

The worst villain is acidity. Sulphur dioxide in the air is absorbed and slowly oxidizes into destructive sulphuric acid. Or there are natural acids in leather, in the wood pulp that eventually becomes paper, in some cloth, even in some inks, that oxidize over the years and gradually eat away the material of the book. Publishers are very conscious of the problem: "At any respectable level, paper and bindings are now acid-free," says Harry Ford, book designer for Atheneum. "But the 19th century!" says Morgan Library conservator Deborah Evetts, and shudders. Increasing literacy in the 19th century created a demand for mass production of books, and new techniques did away with rag content, which in preceding centuries had kept book paper durable and relatively nonacid. Faster processing left acids in the new wood-pulp paper—with the result that many books printed after 1850 or so now crumble in our fingers as we turn the pages.

Modern books have special neutralizing treatments, even protective coatings, but acid cannot be entirely avoided. There are, however, a few simple things you can do to slow the aging process down considerably.

Good ways to keep favorite books

Sunlight is fairly speedy death for any binding, cloth as well as leather. Keep your books out of the sun. Fluorescent light works almost like sunlight: avoid it in the library.

Sudden changes in temperature and humidity, or extremes of either, are very bad for books. Don't put them where they will be subject to quick change. Really valuable books should be kept in glazed bookcases, since glass slows down the speed of temperature and humidity changes and helps keep out dust and polluted air.

Keep books away from heat, which speeds the oxidation of acids. "Air conditioning is as good for books as it is for people," says bookbinder Carolyn Horton.

Particularly in cities, low bookshelves are better than high ones, since dirt and heat tend to rise and collect at the tops of rooms, especially in the corners.

Dust jackets are colorful and do help to keep books clean, but some

Continued on next page



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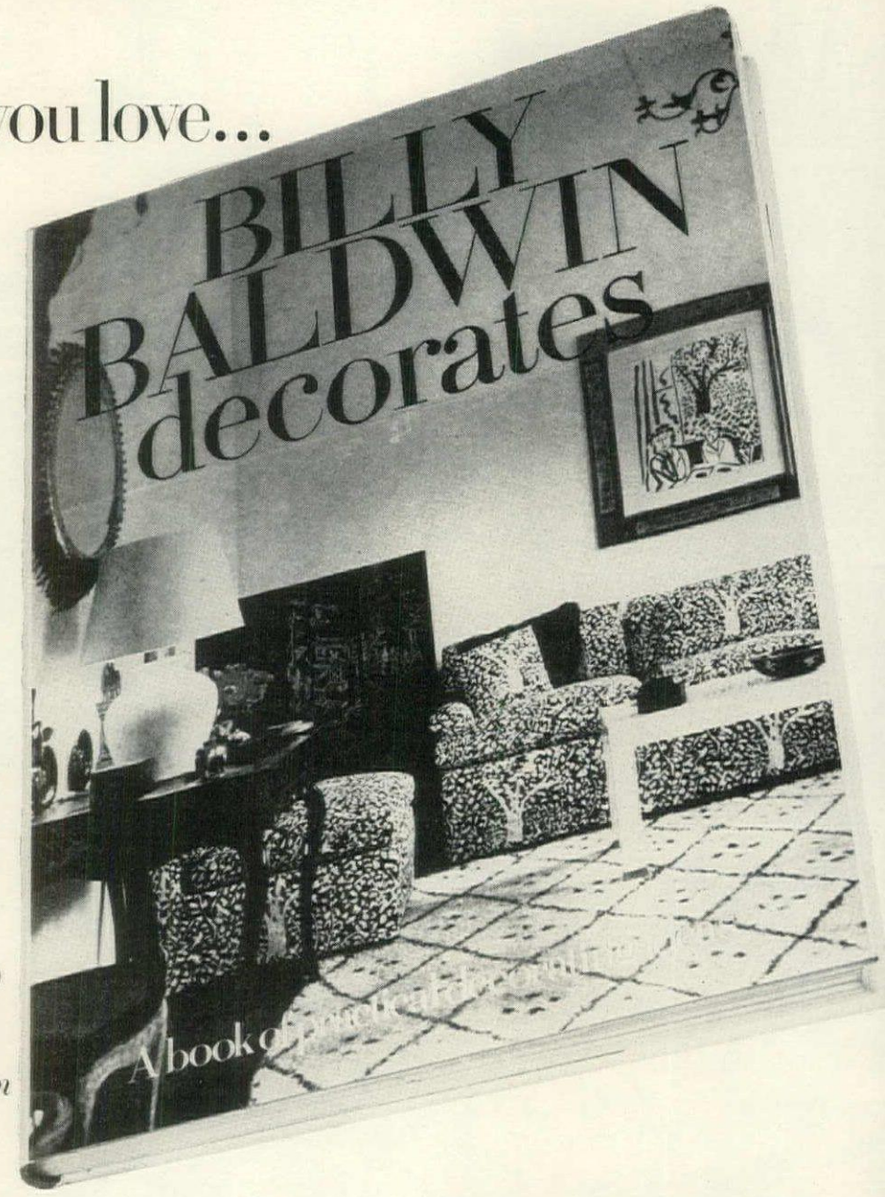
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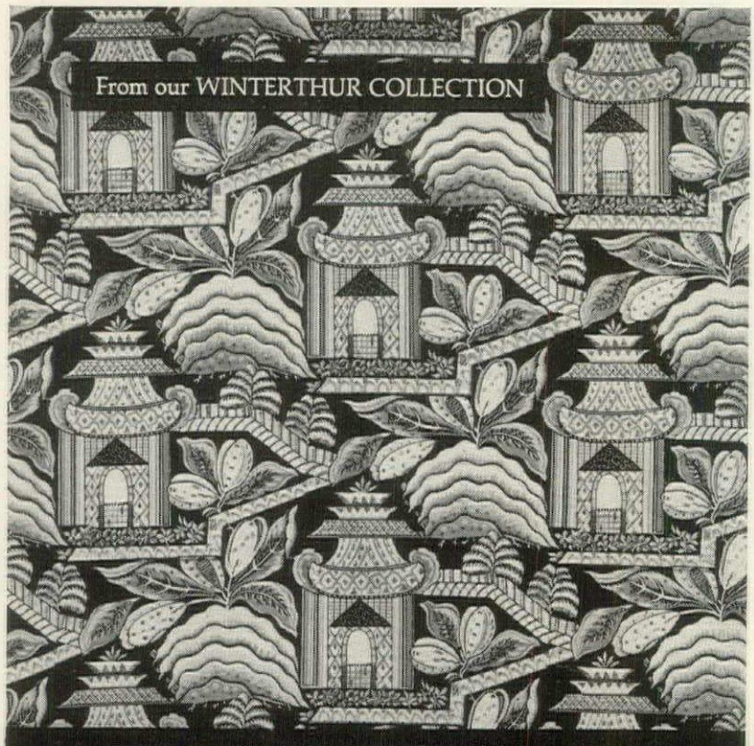
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THOUGHTS FOR *the* Hostess

BY MARY MOON HEMINGWAY

Spring has come again to my part of the world with all the headiness it implies. The tulips are triumphant. There are still daffodils and narcissus flowering generously in bed and field and American cowslip and lady's slippers bloom in the soft shade of the woodland patch. All of this exhilaration should be shared. I'm impelled to entertain with unfettered enthusiasm but as effortlessly as I can.

One of the easiest ways I know is what we at our house call ***the moveable feast***—a buffet party built around a standard pattern but with interchangeable parts suitable for brunch, lunch, or an informal dinner. The trick is progressive planning and cooking, using the same structure for each meal, the same serving dishes and pieces, more or less the same timing, and having a clear kitchen and uncrowded stove no matter the meal. Establish a model, get into the rhythm, and you can do it easily over and over again. The basic structure for all three meals is a matter of four similar parts for each. For instance, ***brunch:***

Part I: For easy openers, instead of cocktails have two punch bowls, one of white wine and soda (two-thirds wine to one part soda) iced with a strawberry-and-mint-studded ice ring mold—it can be frozen and stored in the freezer days before the brunch. The other bowl filled with daiquiris is iced with another ring, half water, half daiquiri mix, trimmed with lime slices, also frozen in advance. I don't like to overwhelm guests with a preprandial abundance. Anticipation is the word, not surfeit, so for appetizers there will just be raw mushroom slices, raw broccoli flowerets, raw zucchini strips, plus a bowl of chopped parsley, chives, and sour cream dip and a saucer of seasoned salt.

Part II: You can use three buffet tables or a big and a little one or divide one table into three parts. To sharpen the appetite visually have a wealth of beautiful fruit—two platters of two kinds of melon wedges, a platter of sugared half-circles of fresh pineapple, and a big bowl of strawberries with a sugar shaker on the side. For the thirsty add a pitcher or pitchers of icy cranberry with orange juice.

Part III: This is the more serious part of the meal. For brunch try crêpes filled with creamed chipped beef. I make the crêpes themselves whenever the mood strikes and freeze them between wax paper squares, assembling the dish the day before the brunch. Just before popping them into the oven, the crêpes are sauced with a thinned version of the filling. Successive dishes of these may be heated to serve a large crowd—in with one, out with the other. Sausage balls are nice with this—uncooked bulk sausage meat formed into small balls and frozen in large foil envelopes, which can be fitted into a crowded oven more easily than if they were in a dish and transferred to the proper serving dish when ready. (They can cook along with the crêpes.) Hashed brown potatoes add a satisfying crunch but if oven space is at a premium, try hashed in cream in a double boiler. Stuff hard-cooked eggs with a crumbled bacon, onion, and yolk mixture, making them in the morning, the eggs already having been cooked, and serve at room temperature. I also make lots of little baking powder biscuits and cornsticks to suit my schedule, freezing them, too, in loose foil

Continued on page 140

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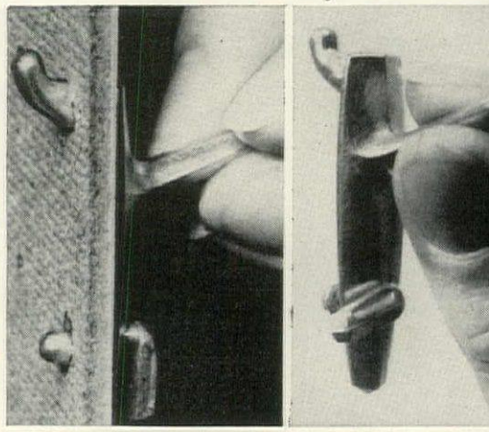


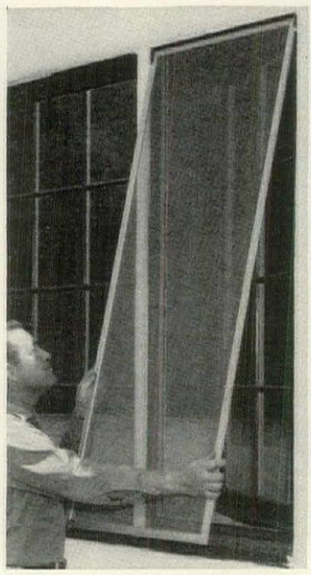
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HOME IMPROVEMENT IDEAS FOR the House Fixer

by Will Mor

Here's a new pegboard hook that won't fall out. You insert it in the holes of 1/8- or 1/4-inch-thick perforated panels and flip a lever at the bottom of the hook to lock it in place. Leave the lever up to insert the hook then turn it to secure it. The hooks, in bright brass finish, will hold kitchen utensils, shelves for books or bibelots, plants, and the like. They're available in a variety of shapes, from straight hooks in 7/8-, 1 1/2- and 2 1/2-inch sizes, curved hooks in 1/2-, 1- and 1 1/2-inch sizes to horizontal ring holders in 7/16- and 3/4-inch sizes. Depending on size, the hooks are about 59c, 69c, and 79c a pair at hardware and variety stores, home centers. Homecraft Division, Gries Reproducer Co.





Alarm screens that keep out burglars as well as insects are made to order by Imperial Screen Co. The aluminum frame window screens are connected to an alarm system that sounds if a screen is removed or the wire cut. Insulated copper wire is woven into the standard fiberglass mesh of the screen at 4-inch intervals to form a protective electrical circuit. A magnetic switch will also trigger the system if removal of a screen is attempted. But screens can easily be taken out for window washing by unplugging the connector that links each screen to the alarm system. Low-voltage operation eliminates possible shock.

FOR ADDRESSES OF MANUFACTURERS WRITE HOUSE & GARDEN READER'S SERVICE, 350 MADISON AVE., NEW YORK, N.Y. 10017

Adding a wood deck to your house is one of the simplest ways to enla your living space without the cost of walls, roof, windows. Erecto-pat put together kits of complete instructions for building such a deck yo self. It is obtainable nationally through lumberyards that handle materials needed for construction. Three kits are available, depending the size deck you wish to build (from 4 by 4 feet to 20 by 20 feet), they include working plans and designs, step-by-step building instructio lumber lists, steel components, landscaping ideas, finishing hints. F for building deck benches are also available.

An invaluable aid for a do-it-yourselfer is "The Handyma Helper," an exceptionally complete slide rule. It helps you ure the amounts of materials needed and costs for any build project. The two-sided slide rule calculator covers building m terials on one side—plywood paneling, wallboard, shingle, t lumber, paint—and masonry such as concrete, concrete blo brick, stucco, plaster on the other. With the rule is an eig page, illustrated Construction Facts Instruction Manual cov ing lumber, roofing, masonry building materials, and how order and measure them. $4.98 at hardware stores or from manufacturer, P-D Sales.

A new smoke/heat detector for the home that sounds a loud, pierc alarm when high levels of smoke or heat are reached indoors is ma factured by Thomas Industries. The model T-160 detector can be plug into an electric outlet on a 115-volt household wiring system and is w mounted though fitted with an 8-foot cord for mobility. Only 7½ by 4 inches tall, it has a small indicator button that shows red when functioni

Getting maximum storage space from closets does not alwa depend on their size but on how well they are organized. T "Decora Space Xpanders" are ready-made units that can every inch of space to work for you in whatever closets y have. They fit any clos provide both shelf a hanging storage, are ea to install and move a where. Made of stur aluminum tubing with s rene shelves, the units a all 13 inches deep, 24, 3 and 36 inches wide and 29, 42, or 59 inches hig They can be arranged numerous combinations.



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Before you buy, build or remodel, see an Andersen erma-Shield Window demonstration at your local lumber ealer. He's in the Yellow Pages under "Windows, Wood."

ndersen Perma-Shield is available in casement, awning, double-hung, gliding window styles and ding doors. Exterior of double-hung *sash*, however, is protected by a special patented four-step tory finish that won't need painting for at least 10 years.

Please send me your free booklet "How to get good windows when you buy, build or remodel".

Mail to: Andersen Corporation, Bayport, Minn. 55003

☐ I plan to build ☐ I plan to remodel a_____

Name_____

Address_____

City_____

State_____ Zip_____

HG-54

Andersen Windowalls®
ANDERSEN CORPORATION BAYPORT, MINNESOTA 55003

For the gardener who has everything.



It's Rockwell's new cordless electric yard and garden sprayer.

Fill the unbreakable bottle with a liquid insecticide, and its powerful jet spray will take care of every bug you've got.

Fill it with fertilizer and feed your plants, flowers, and roses. (Without lugging around a heavy pump canister or clumsy hose-end applicator, without paying for expensive aerosols.)

Lightweight and portable, it's perfect for spot spraying weeds and crabgrass.

A fingertip control adjusts the spray from steady to fine, nice for misting house plants.

UL listed. One-year buyer protection plan. The Rockwell cordless electric yard and garden sprayer is yours for just $19.99, recharger included.

Better get one soon. You've got a lot to do.

Rockwell International

For your local Rockwell dealer, phone toll free: 800 243-6000 (Conn.: 1-800 882-6500). Excluding Hawaii and Alaska. Or write: Power Tool Division, Rockwell International, Memphis, Tenn. 38131.

The Lazy Woman's Way to Riches

'Most People Are Too Busy Earning a Living to Make Any Money'

I used to work hard. The 18-hour days. The 7-day weeks.

But I didn't start making big money until I did less—a *lot* less.

For example, this ad took about 2 hours to write. With a little luck, it should earn me 50, maybe a hundred thousand dollars.

What's more, I'm going to ask you to send me 10 dollars for something that'll cost me no more than 50 cents. And I'll try to make it so irresistible that you'd be a darned fool not to do it.

After all, why should you care if I make $9.50 profit if I can show you how to make a *lot* more?

What if I'm so sure that you *will* make money my Lazy Man's Way that I'll make you the world's most unusual guarantee?

And here it is: I won't even cash your check or money order for 31 days *after* I've sent you my material.

That'll give you plenty of time to get it, look it over, try it out.

If you don't agree that it's worth *at least a hundred times* what you invested, send it back. Your *uncashed* check or money order will be put in the return mail.

The only reason I won't send it to you and bill you or send it C.O.D. is because both these methods involve more time and money.

And I'm already going to give you the biggest bargain of your life.

Because I'm going to tell you what it took me 11 years to perfect: How to make money the Lazy Man's Way.

O.K.—now I have to brag a little. I don't mind it. And it's necessary—to prove that sending me 10 dollars... which I'll keep "in escrow" until you're satisfied... is the smartest thing you ever did.

I live in a home that's worth $100,000. I know it is, because I turned down an offer for that much. My mortgage is less than half that, and the only reason I haven't paid it off is because my Tax Accountant says I'd be an idiot.

My "office," about a mile and a half from my home, is right on the beach. My view is so breathtaking that most people comment that they don't see how I get any work done. But I do enough. About 6 hours a day, 8 or 9 months a year.

The rest of the time we spend at our mountain "cabin." I paid $30,000 for it—cash.

I have 2 boats and a Cadillac. All paid for.

We have stocks, bonds, investments, cash in the bank. But the most important thing I have is priceless: time with my family.

And I'll show you just how I did it—the Lazy Man's Way—a secret I've shared with just a few friends 'til now.

It doesn't require "education." I'm a high school graduate.

It doesn't require "capital." When I started out, I was so deep in debt that a lawyer friend advised bankruptcy as the only way out. He was wrong. We paid off our debts and, outside of the mortgage, don't owe a cent to any man.

It doesn't require "luck." I've had more than my share, but I'm not promising you that you'll make as much money as I have. And you may do better; I personally know one man who used these principles, worked hard, and made 11 million dollars in 8 years. But money isn't everything.

It doesn't require "talent." Just enough brains to know what to look for. And I'll tell you that.

It doesn't require "youth." One woman I worked with is over 70. She's travelled the world over, making all the money she needs, doing only what I taught her.

It doesn't require "experience." A widow in Chicago has been averaging $25,000 a year for the past 5 years, using my methods.

What *does* it require? Belief. Enough to take a chance. Enough to absorb what I'll send you. Enough to put the principles into *action*. If you do just that—nothing more, nothing less—the results *will* be hard to believe. Remember—I guarantee it.

You don't have to give up your job. But you may soon be making so much money that you'll be able to. Once again—I guarantee it.

The wisest man I ever knew told me something I never forgot: "Most people are too busy earning a living to make any money."

Don't take as long as I did to find out he was right.

I'll prove it to you, if you'll send in the coupon now. I'm not asking you to "believe" me. Just try it. If I'm wrong, all you've lost is a couple of minutes and a postage stamp. But what if I'm right?

Sworn Statement:

"I have examined this advertisement. On the basis of personal acquaintance with Mr. Joe Karbo for 18 years and my professional relationship as his accountant, I certify that every statement regarding his personal and business status is true." [Accountant's name available upon request.]

Bank Reference:
American State Bank
675 South Main Street, Orange, California 92668

Joe Karbo
17105 South Pacific, Dept. 119-J
Sunset Beach, California 90742

Joe, you may be full of beans, but what have I got to lose? Send me the Lazy Man's Way to Riches. *But don't deposit my check or money order for 31 days after it's in the mail.*

If I return your material—for *any* reason—within that time, return my *uncashed* check or money order to me. On that basis, here's my ten dollars.

☐ Please send Air Mail. I'm enclosing an extra dollar.

Name _____

Address _____

City _____ State _____ Zip _____

© 1974 Joe Karbo


Kohler originals
The Steeping Bath for deep-down soaking comfort. Plus a happy mix of Kohler colors. Great ideas!
Introducing the Steeping Bath . . . a luxurious 20-inch-deep bath with contoured back, arm rests, grip handles, Safeguard bottom. 13 colors and white. Pictured in Expresso—an accent color. Also shown, the Man's Lav in Sunflower, Kohler's newest accent; Rochelle toilet, Caravelle bidet in Mexican Sand, Alterna faucets in brushed gold electroplate. Fixtures in three harmonizing colors add decorating drama.
THE BOLD LOOK OF KOHLER
For more great bathroom ideas, send 25¢ to Box AI, Kohler Co., Kohler, Wisc. 53044



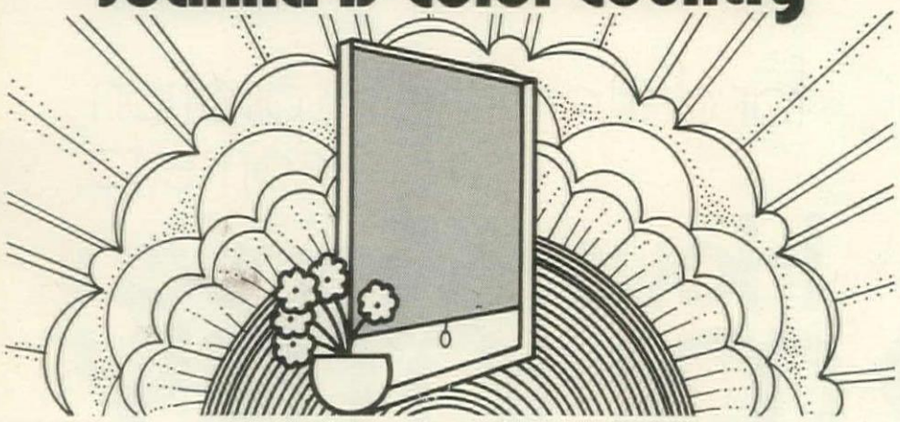
for decorating inspiration
come to

House&Garden
COLOR COUNTRY

This spring start your home fashions shopping where fine furnishings abound. Where House & Garden Colors bloom in a wide range of merchandise for living rooms, dining rooms, bedrooms, family rooms. Where there are decorating ideas to inspire you, and a staff of experts to help you bring new zest to every room. You'll know the House & Garden Color Country store in your community by its colorful window displays, room settings and advertisements using this Color Country symbol. And by the wonderful selection of furniture, carpets and decorative accessories in the newest 1974 House & Garden Colors.



Joanna is Color Country



Color changes the whole appearance of a room. And when you select colorful Joanna window shades, you're making the change in style!

Vibrant colors like Gold Rush, Persimmon, and Tiger Lily. Plush colors like Curry, Azalea, and Lilac. Or go-with-everything colors like Eggshell, Oyster, and Ivory.

See the colorful collection of Joanna window shades available in fine stores coast-to-coast.

JOANNA Western Mills Company
2141 S. Jefferson St. Chicago, Illinois 60616

Schoolfield Furniture Industries

makes beautiful bedroom and dining room furniture in all 36 House & Garden colors.

Ask for Schoolfield furniture in your favorite color at your favorite store.

Schoolfield Furniture Industries / P.O. Box III, Mullins, S.C. 29574

COME... HOUS... GARD... COLOR COUNT...

Look for this symbol when you shop for home furnishings a... check the list below for the Color Country store nearest y...

ALABAMA

Birmingham ..F.G. Calders Furniture
Birmingham Jefferson Home Furniture
Florence .....Lamar Furniture
Huntsville .Marks-Fitzgerald Furniture
Mobile .....Gardberg Furniture Co.
Pelham ...Clark's Furniture Galleries

ALASKA

Anchorage ....Fuller O'Brien Corp.
Anchorage ..Wolf's Home Furnishings
Fairbanks .....Fuller O'Brien Corp.

ARIZONA

Phoenix .....Lou Regester
Sun City .....Lou Regester
Tucson .....Lou Regester

CALIFORNIA

Berkeley .....Stone-Pierce Co.
Corona ....Kellers Home Furnishings
Crestline .....Lake Drive Furniture
Daly City .....Westlake Maple Shop
Dinuba .....Mathis & Bollinger
El Cerrito .....Travalini Furniture
Fresno .....Turpin's Furniture
Fullerton .....Gold Furniture
Los Altos .....W & J Sloane
Los Angeles .....San Fernando Furniture Galleries
Modesto ..Hafer's Home Furnishings
Mountain View .....Carriage House
Oroville .....Hill Furniture
Pasadena .....J. H. Biggar
Pasadena .....Fedde Furniture
Pleasant Hill .....Travalini Furniture
Pomona .....J. H. Biggar
Sacramento .....Wilsons Furniture
San Francisco .....W & J Sloane
San Jose ..Martino's Home Furniture
San Jose .....W & J Sloane
San Pablo .....Travalini Furniture
San Rafael .....W & J Sloane
Santa Ana .....J. H. Biggar
Santa Rosa .....Pedersen Furniture
Santa Rosa .....The Stone Company
Stockton ..American Home Furnishers
Tulare .....Mathis & Bollinger
Walnut Creek .....W & J Sloane

COLORADO

Boulder .....Homestead House (Ethan Allen Galleries)
Boulder .....Homestead House (Drexel Heritage Galleries)
Colorado Springs ....Home Furniture
Colorado Springs .Homestead House (Drexel Heritage Galleries)
Colorado Springs ..F. M. Stark & Co.
Denver .....Homestead House (Ethan Allen Galleries)
Denver .....Homestead House (Drexel Heritage Galleries)
Denver .....Vogue Furniture
Dillon .....Jones and Harris
Glenwood Springs ...Home Furniture
Lakewood .....Homestead House (Drexel Heritage Galleries)
Lakewood .....Homestead (Ethan Allen Ga...
Littleton .....Homestead (Ethan Allen Ga...
Longmont .....Harris of Lo...

CONNECTICUT

Ansonia .....Spector Fu...
Bridgeport .....Breiner's Fu...
East Hartford .....Calano Fu...
Enfield ...Hayden Wayside Fu...
Enfield .....Area ...
Meriden ....Meriden Auction ...
Milford .....Interiors by Alex...
Milford ....Wayside Furniture...
New Haven .....H. M. Bull...
New Haven .....Yale Furnitu...
Norwich .....Silberman Fu...
Orange ...Alexander's Furnitu...
Plainville .....Pl... Wayside Furnit...
Seymour .....Seymour Furnit...
Southport ..Freedman's of So...
Stamford .....J. H. ...
Stamford .....Silb...
Stamford ...Terryville Furnitur...
Wethersfield .....Modern ...

DELAWARE

Wilmington .....Cohen B...

FLORIDA

Casselberry Carolyn Franklin I...
Ft. Lauderdale .....
Ft. Lauderdale .....Carl's Fu...
Ft. Lauderdale .....Grosse Furnitur...
Ft. Lauderdale .....Mod...
Hollywood .....Grosse Furnitur...
Leesburg .....Boyd's Fu...
Marathon .....Lee I...
Miami .....Mod...
Naples .....West Coast Fu...
North Palm Beach .Royal Key I...
Orlando .....Mod...
Ormond Beach Rablen West I...
Pompano .....Carl's Fu...
Sarasota .....Savon Fu...
West Palm Beach .....Mod...

GEORGIA

Athens .....John Thurmond Fu...
Atlanta .....Mod...
Atlanta .....Storehou...
Early St. .....Storehou...
Peachtree Rd. .....Storehou...
Northlake Mall ....Storehou...
Chamblee .....Storehous...
Griffin .....Cartledge Fu...
Jesup .....Morris Fu...
Newnan .....Reynolds Fu...
Savannah .....

IDAHO

Nampa ....Terry's Home Furn...

ILLINOIS

Arlington Heights ....John M...

Continued on p...

Get a new Early American lowboy for $197, or a used one for only $15,000.

The difference between the rand-new lowboy at the top nd the not-so-new one at the ottom is really very simple.

A little over 200 years. And little over $14,500.

But it's the things they have n common that really count.

The lowboy at the bottom, or instance, is all wood. (No lastic "carvings" or trim.) So is he lowboy at the top.

The lowboy at the bottom as carefully rubbed, stained, nd polished until it glowed.

The lowboy at the top was nished with the same care. n 18 separate steps.

The lowboy at the bottom as built to be used not just or years, but for generations.

So was the one at the top.

The lowboy at the bottom is n authentic Colonial design vell over 200 years old. Which nakes it very expensive.

The lowboy at the top is an uthentic Colonial design rom American Drew. Which nakes it very affordable.

So, if you want something vith a romantic past, buy the owboy at the bottom.

If you just want something eautiful, buy the one on top.

It's your money.



Queen Anne lowboy, made in North Carolina circa 1974. $197 at furniture stores.



Queen Anne lowboy, made in Connecticut circa 1750-60. $15,000 at Bernard & S. Dean Levy, Inc., 981 Madison Avenue, New York, New York 10021.

AMERICAN DREW

A Part of The Sperry & Hutchinson Co.

For catalogs of all Early American styles, send $1 to: merican Drew, P.O. Drawer 489, N. Wilkesboro, N.C. 28659.

Fine bedroom, dining room
and occasional furniture

UNION-NATIONAL



MAYLING BEDROOM

At leading stores everywhere. Permanent displays may be seen through your dealer or decorator at 964 Third Avenue, New York City, Merchandise Mart, Chicago.

Send 75 cents to Department G for brochure, "Furniture for Gracious Living"

UNION-NATIONAL, INC. • JAMESTOWN, N.Y. 14701



Continued from page 54

Aurora ..... Simons Furniture
Beverly ..... John M. Smyth
Bloomington .. The Color Wheel, Inc.
Carbondale .... Renfro Furniture Co.
Chicago ..... District Furniture
Chicago ..... Henry M. Goodman
Chicago ..... John M. Smyth
Chicago ..... Julian Furniture
Chicago ..... Polk Brothers
Cottage Grove ..... Polk Brothers
Chicago ..... Wilson-Jump
Dixon ..... Kreim's Furniture Co.
Dolton ..... District Furniture
Evanston ..... John M. Smyth
Ford City ..... John M. Smyth
Highland Park .... J. Cotey Interiors
Highland Park ..... Wilson-Jump
Lombard ..... Henry M. Goodman
Melrose Park ..... Polk Brothers
Morton Grove
Northern Home Furnishings
Niles ..... Henry M. Goodman
Oakbrook ..... John M. Smyth
Old Orchard ..... John M. Smyth
Park Forest ..... John M. Smyth
Park Forest ..... Henry M. Goodman
Pekin ..... Cohen Furniture
Peoria ..... Cohen Furniture
Princeton .... Larson Furniture House
River Oaks ..... John M. Smyth
Rockford
Rockford Standard Furniture Co.
Schererville ..... District Furniture
Sheridan Village .... Cohen Furniture
Sterling ..... Dunbar Furniture
Streator ..... Ritchie Furniture
Waukegan ..... Polk Brothers

INDIANA

Bluffton ..... Thoma Furniture
Connersville ..... Holthouse Furniture
Evansville ..... Finke Furniture
Fort Wayne
Adams & Walda Furniture
Fort Wayne ..... Kaplan Furniture
Frankford ..... Holthouse Furniture
Franklin ..... Holthouse Furniture
Goshen ..... Baer's Home Outfitters
Greensburg .... Rex Peoples Furniture
Indianapolis ..... The Accent Shop
Laporte ..... Baer's Home Outfitters
Laporte ..... Fenker & Co.
New Castle ..... Brammer Furniture
New Castle ..... Holthouse Furniture
Portland ..... Holthouse Furniture
Rensselaer .. Hoover House Furniture
Richmond ..... Holthouse Furniture
Shelbyville ..... Holthouse Furniture
South Bend .. Baer's Home Outfitters
South Bend ..... Ries Furniture
Vincennes ..... Finke Furniture
Winchester ..... Holthouse Furniture

IOWA

Cedar Rapids Hall Home Furnishings
Cedar Rapids ..... Smulekoff's
Cedar Rapids ..... Younkers
Charles City .... McGregor Furniture
Des Moines ..... L. Ginsberg & Sons
Des Moines ..... Younkers
Marshalltown ... McGregor Furniture
Mason City .... McGregor Furniture
Oskaloosa ..... McGregor Furniture
Ottumwa ..... McGregor Furniture
Sioux City ..... Younkers
Waterloo ..... McGregor Furniture

KANSAS

Antioch ..... Duff & Repp
Lawrence ..... Ed Marling Stores
Lenexa ..... Duff & Repp
Marysville ..... Sanders Furniture
McPherson ..... Green Furniture
McPherson .... Armstrong's Furniture
North Topeka ..... Ed Marling Stores
Topeka ..... Ed Marling Stores
Holiday Square .. Ed Marling Stores
Wichita ..... Horton Furniture
East ..... Horton Furniture

KENTUCKY

Covington ..... Modern Furniture
Covington ..... Tillman Furniture
Dixie ..... Bensinger's
Lexington ..... Burke Furniture
Louisville ..... Bensinger's
Louisville ..... London House
St. Matthews ..... Bensinger's

LOUISIANA

New Orleans ..... Kirschman's
Interstate West ..... Kirschman's
New Orleans ..... Nu Idea Furniture
New Orleans ..... Universal Furniture
South Clayborn Universal Furniture

MARYLAND

Arnold ..... M. Shaivitz & Son
Baltimore ..... B. Bugatch Stores
Baltimore ..... Levenson and Klein
Rolling Road .... Levenson & Klein
Beltway ..... Levenson & Klein
Baltimore ..... Martin's Furniture
Baltimore ..... Shofer's Furniture
Baltimore ..... M. Shaivitz & Sons
National Pike ... M. Shaivitz & Sons
Charles Street .. M. Shaivitz & Sons
Cambridge ..... Dean's Furniture
Chevy Chase ..... Chase Furniture
Clinton ..... Coles Americana
Columbia ..... B. Bugatch Stores
Essex ..... B. Bugatch Stores
Langley ..... Coles Americana
Ocean City .. Leisure Furnishings Inc.
Olney ..... Coles Americana
Security Square .... B. Bugatch Stores
Towson ..... M. Shaivitz & Sons
Yorktown ..... B. Bugatch Stores

MASSACHUSETTS

Attleboro ..... Atherton Furniture
Auburn ... Goodwins Carriage House
Brockton ..... Atherton Furniture
Cambridge ..... Hedin Furniture
Danvers .... Young's Carriage House
Fitchburg ..... Giadone's
Haverhill ..... Atherton Furniture
Lowell ..... Household Co.
Lynn ..... Saxony House Furniture
Lynn ..... Young's Furniture
Natick ..... Young's Carriage House
Stoneham ..... Barbo's
Stoneham ..... Love's Living Room

MICHIGAN

Adrian ..... Walper Furniture
Ann Arbor ..... Englander Triangle
Ann Arbor .. Holland House Furniture
Bangor ..... Sherrod Furniture
Battle Creek ..... Bishop's Furniture
Bay City .... C. E. Rosenbury & Sons
Benton Harbor ..... Lewis Furniture
Birmingham ..... Englander Triangle
Clarkson ..... House of Maple
Dearborn .... Newton-Love Furniture
Detroit ..... Englander Triangle
Ferndale ..... Englander Triangle
Flint ..... Pierce Furniture
Grand Rapids
Galewood Home Furnishings
Hartford .. Coklin's Home Furnishings
Harper Woods ... Englander Triangle
Hudson ..... Meyer's Furniture
Imlay City ..... Imlay City Furniture
Kalamazoo The Home Furnishing Co.
Lansing ..... Bishop's Furniture
Lansing Mall .... Bishop's Furniture
Lincoln Park ..... Eder Furniture
Livonia ..... House of Maple
Livonia ..... Newton-Love Furniture
Morenci ..... Meyer's Furniture

Continued on page 58

YOU CAN'T CHANGE YOUR KIDS. SO CHANGE YOUR FURNITURE.

This is a true story. A few years ago a magazine editor told us, "You've got it all wrong. People don't want furniture to last any more. They want disposable plastic furniture they can use awhile, then throw away." You know what? She's not a magazine editor any more. And last year more people bought our strong, guaranteed furniture than ever before.

We think furniture shouldn't self-destruct in a couple years. And family room living is tough on furniture. So our designers conceive furniture that can take it.

Oak tree strong and comfortable chairs, sofas and love seats. Table and chair sets for eating, games or model building. Bars and stools and serving carts for entertaining. Rockers, storage units, all kinds of tables and desk units for family bookkeeping. Furniture for family room living in traditional, contemporary and Mediterranean styles with integrity. Solid hardwood frames that are guaranteed not to break for as long as you own them. Reversible seat cushions covered in HERCULON* that wears like steel. And if your cushions do wear out, you can buy a whole new set for less than reupholstering an overstuffed chair.

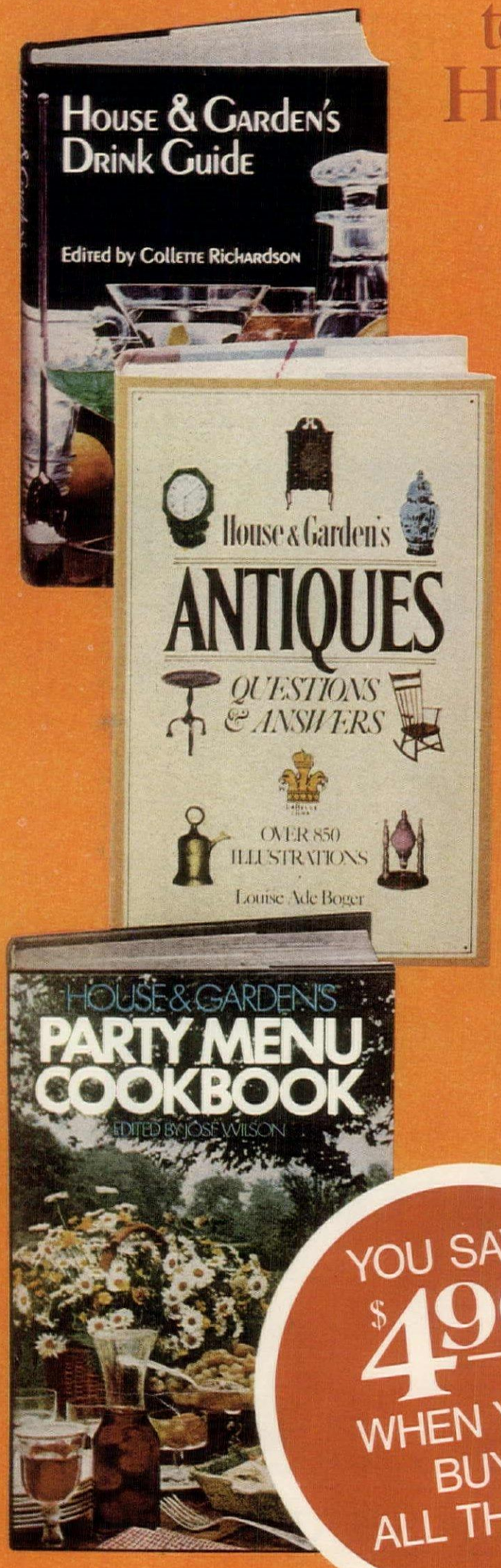
Send us a quarter to cover mailing a copy of our guarantee, new color brochure and the name of a dealer you can depend on. Howard Family Room Furniture, Starkville, Miss. 39759.
A division of Arnold Industries.



HOWARD FAMILY ROOM FURNITURE

*Registered trademark of Hercules, Incorporated, Wilmington, Delaware for its olefin fiber.

Three New Books from House & Garden to spark your talents as a Hostess and Homemaker



HOUSE & GARDEN'S DRINK GUIDE

—a "must" for today's host and hostess. How much liqu to buy for a party. What equipment the host or barman need. Garnishes and mixes to remember. More than 8 drink recipes—the regulars, plus fun drinks like the Negroni, None But the Brave, the Bachelor's Bait, Dar the Weather, Fallen Angel, Pollyanna, and Aunt Agath Buying and serving wine, explained without phoney pretense. 288 pages, illustrated. $8.95.

HOUSE & GARDEN'S ANTIQUES: QUESTIONS & ANSWERS

For more than 17 years, House & Garden has answered readers' questions about antique furniture, silver, glass ware and china. "Where was this made?" "How old is "Can you tell me who designed this?" Now, for the first time, House & Garden has put it all together in one us practical, handsomely illustrated book on American an European antiques and oddities. Carefully indexed and organized so you can find answers in a flash. Over 400 pages, with 850 illustrations, hallmarks, charts, drawin and graphs. $9.95.

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—brings you 448 pages of ways to entertain with style. 126 menus for breakfasts, luncheons, dinners, suppers buffets, holiday parties, outdoor parties and big parties with small price tags. Basic recipes and low-calorie dishes. More than 593 superb recipes in all. Entertainin ideas. Organizing and preparation tips. $9.95.

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P.O. Box 3308, Grand Central Station, New York, N.Y. 10017

☐ **YES!** Send me HOUSE & GARDEN's DRINK GUIDE, ANT QUESTIONS & ANSWERS and PARTY MENU COOKBOOK—all th just $23.95 (plus 85¢ for postage & handling) a saving of $4.90 individual prices.

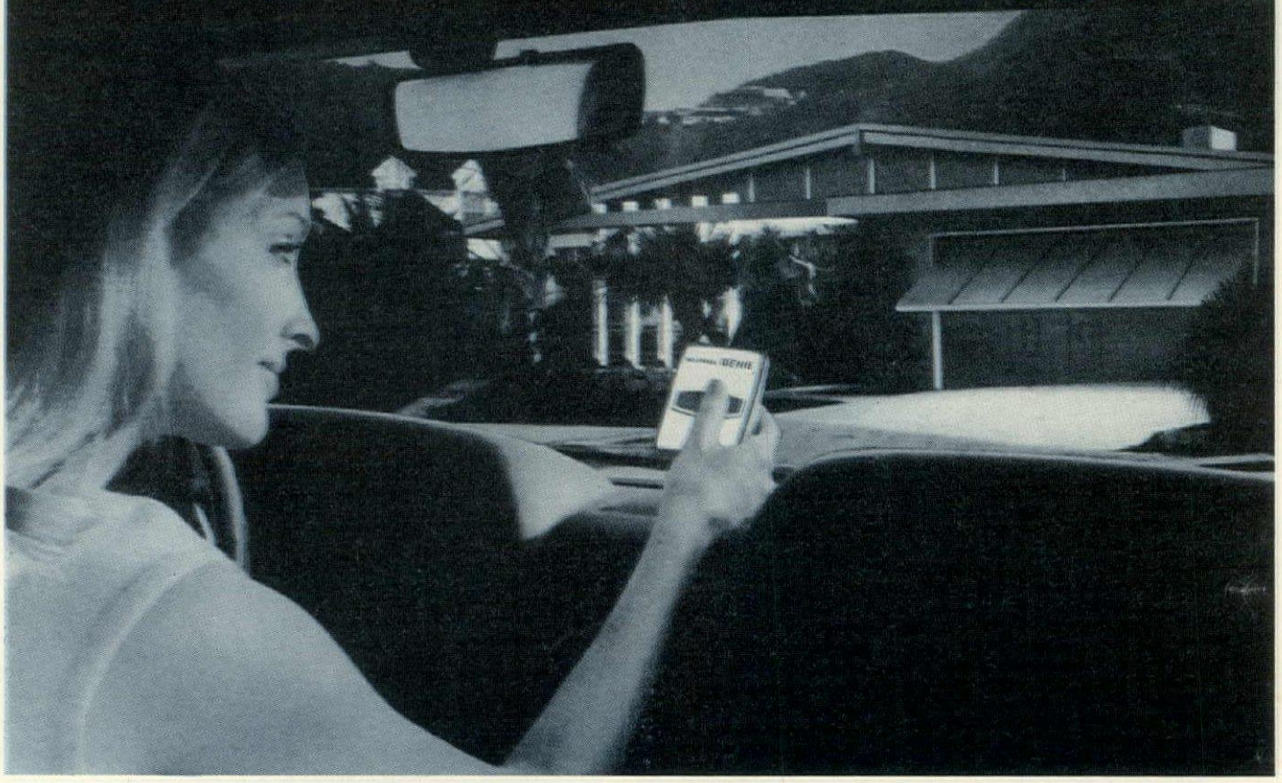
Rather than the 3 book set, please send me House & Garden's:

☐ Drink Guide for $8.95 (plus 35 cents for postage & handling)
☐ Antiques: Questions & Answers for $9.95 (plus 45 cents for po handling)
☐ Party Menu Cookbook for $9.95 (plus 35 cents for postage & ha
☐ Check for $_____ enclosed.
☐ Bill my American Express Acct. #_____
☐ Bill my BankAmericard Acct. #_____
Expiration Date _____

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____
SIGNATURE

insist on a genuine **Genie**®

AUTOMATIC GARAGE DOOR OPENER SYSTEM BY **ALLIANCE**

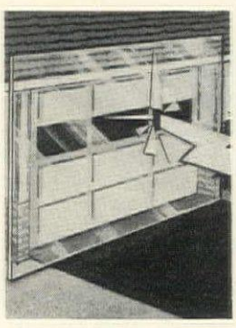


Genie--"the garage door picker-upper!"

Opens the door...turns on the light...closes the door...locks up tight!

You'll never have to get out of your car to get into your garage again . . . never have to slosh through the rain or fear the dark to fight that heavy garage door. GENIE does all the work for you . . . at the touch of a button on a pocket-sized, hand-held transmitter. It's easy living, right in the palm of your hand. Check the Yellow Pages under "Door Operating Devices" for the GENIE dealer nearest you. He'll show you how little it costs to take the worry and the work out of garage door opening with a Genie Automatic Garage Door Opener System by Alliance.

RADIO MEETS F.C.C. REQUIREMENTS



now with new CRYPTAR interference filter

Only Genie has the new, exclusive Cryptar Interference Filter that keeps out stray signals and gives you added security and protection. With the Cryptar accessory unit, your Genie system will be one of 1440 distinctly coded, exclusive frequencies. So you'll have your own personal frequency for your area. Buy it now or add it later.

The ALLIANCE Manufacturing Co., Inc.
Alliance, Ohio 44601 DEPT. HG-5

Send booklet about Genie
and names of nearest dealers.

Name_____

Address_____

City_____

State_____ Zip_____

The **ALLIANCE** Manufacturing Co., Inc., Alliance, Ohio 44601

A NORTH AMERICAN PHILIPS COMPANY

Maker of the famous Antenna-Rotator... Alliance Tenna-Rotor®— "TV's Better Color Getter!"

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travelog

GEORGIA

SEA ISLAND



The good life at Sea Island.

Gracious, sportsmanlike. Pleasant amenities by the world-renowned Cloister Hotel.

Happy, active days and evenings. Truly great golf. 27 memorable holes. Superb tennis on 10 courts. Five-mile unspoiled beach, beach club, pools, skeet, tennis, cycling, dancing. Full-course dining.

All on an entrancing, unspoiled island.

Sea Island

The Cloister Hotel, Sea Island, Ga. 31561 (912-638-3611). Or Warner's or travel agent. American plan. Golf holiday. Rental homes.

BARBADOS

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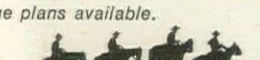
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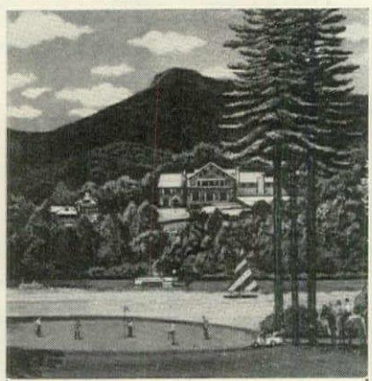
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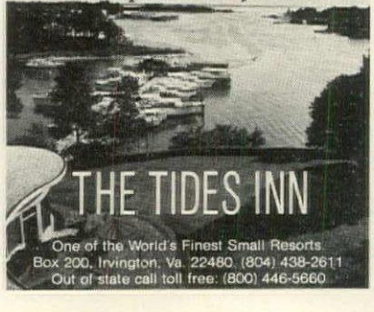
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Continued from page 58

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HOME: IT'S THE FIRST PRIORITY

SPECIAL BOOKLET OFFER

Many of the advertisers whose messages appear in "Home: It's The First Priority," the special home improvement section in this issue, offer consumer booklets, catalogues, and portfolios filled with detailed information about their home improvement products. Some of these attractive booklets, which will help you in planning your own home makeovers, are shown and described below. Order them directly from House & Garden by filling in and sending the coupon at the bottom of this page. Orders will be filled as promptly as possible.



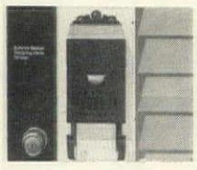
1. RED CEDAR SHINGLES AND HANDSPLIT SHAKES are shown in a new 16-page color brochure. Outstanding residences throughout the country show traditional and contemporary applications for roof, walls and interiors. Remodeling and vacation homes also featured. Full of ideas from leading architects. Red Cedar Shingle & Handsplit Shake Bureau. 25¢



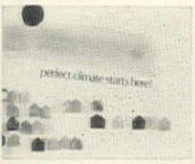
2. YOU, TOO, CAN HAVE A FIREPLACE. Heatilator's three booklets, "Fireplacing Simplified Systems," "Building Specialties," and "Gas Fireplaces" show you a variety of models and options to fit any room plan and complement any decor.



3. "BEAUTIFUL PANELINGS CARVED FROM THE PAST" are described and shown in full color in an attractive brochure from the Masonite Corporation. The Historic Collection™ includes reproductions of British, Mediterranean, French Provincial, and other wood designs. All hardboard panels are pictured in designer room settings, with application instructions.



4. NOW YOU CAN SEE FOR YOURSELF how Alcoa building products can beautify your home. Their portfolio of exterior design restyling sketches includes door and shingle treatment ideas, a color combination chart, and many other suggestions for outdoor remodeling. You'll see how Alcoa Building Products can change your home's appearance and help reduce outside maintenance chores.



5. IF YOU REALIZE THE IMPORTANCE OF CLEAN COMFORTABLE AIR for your home and family, you'll want to read 2 booklets from Honeywell on Electronic Clean Air Equipment. Included in Honeywell's Comfort Control collection are systems for heating, cooling, humidity control and air cleaning. Colorful photographs illustrate how Honeywell's Electronic Air Cleaner can transform a home.



6. DECORATOR 6 PACK — is a mini-library of great wall covering ideas and the steps that can put them into action! Included is a complete idea instruction book for each of the 5 main rooms in your home and a clear, complete book on how to hang fabric-backed vinyl wall covering. The General Tire & Rubber Company. $1



7. ADD LOVELINESS TO YOUR GARDEN and beauty and value to your home, too, with the 20 garden beautifying projects found in the Sakrete 16-page booklet. Easy-to-follow instructions for yard and garden ideas, planter boxes, barbecues are given. 25¢



8. A HOW-TO-DO-IT GUIDE to hanging wallcoverings ("for people who hate how-to-do-it guides") is as much fun to read as it is informative. It is from Columbus Coated Fabrics, along with a group of brochures about Wall-Tex, the company's fabric-backed vinyl covering.



9. "EVERYTHING YOU NEED TO KNOW ABOUT BATHROOMS BUT DIDN'T KNOW ENOUGH TO ASK" — a new consumer's guide to better bathrooms from Eljer Plumbingware. This booklet will tell you how bathroom fixtures and fittings differ from one another in cost, comfort, convenience features, and design.



10. TWO BOOKLETS ON AIR CLEANING AND HUMIDIFICATION: "Facts About Humidification" explains humidity, has questions to ask your dealer about any humidifier. "Cleaner Air" booklet describes air cleaners and the types of pollutants they remove. Research Products Corp.



11. "WHAT YOU SHOULD KNOW ABOUT ROOFING AND SIDING BEFORE YOU BUILD OR REMODEL"—32-page, full color brochure describes roofing, vinyl siding, shutters, gutters, downspouts, soffit and fascia board systems designed to make your home's exterior maintenance-free. 14 color illustrations of how 7 architectural styles can be updated. Bird & Son. 50¢



12. DO IT YOURSELF, OR HAVE IT DONE. For either approach to paneling interiors, U.S. Plywood offers an unlimited variety of design treatments described in their brochure, "All About Wall Paneling." All the wood tones in a wide range of prefinished hardwood plywood and hardboard styles are illustrated in color, many of them in attractive room settings. 50¢



13. BRILLIANT COLORS burst from these 30 pages showing the liveliness of Tru-Test Paints. Paint can do things for your rooms — blue can beautify, red can dramatize, green can calm them. Helpful hints for color planning. Includes popular House & Garden colors. Cotter & Co. 50¢



14. STAIN COLOR CARD. Color foldout suggests how to achieve the most from wood's natural beauty of grain and texture. Stain recommended is guaranteed never to crack, peel, or blister. Folder shows 66 colors and gives complete instructions for staining over painted rough wood and obtaining the best possible results on new wood. Olympic Stain



15. CHANGE YOUR ROOMS FROM DULL TO DAZZLING with Bright-Ons paneling — new lightweight wall coverups. Choose House & Garden colors — in solids, patterns, and textures. Then remodel anything from a wall to a whole room easily, inexpensively and beautifully. Evans Products Company.



16. HARDWOOD PANELING LITERATURE KIT brings ideas to kitchen, recreation, living, dining, bedrooms — and all through vacation homes, too. Paneling ideas are featured in literature kit containing six decorating folders, complete guide to prefinished paneling selections, and "How to Apply Paneling" brochure. Georgia Pacific 50¢



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What we are all vitally interested in today is how to do more with what we have

loiting things to their full potential ns taking a new point of view. We d to focus inward, to see the positive es we may have overlooked in the . This is the way to make everyday vities count for more.

o start the process rolling, we can un- l unexploited resources within our- es. Consider the emotional resources. Manfred Clynes, a remarkable neuro- siologist, and originator of a new ch of science called sentics, believes exercising the emotions can be as valu- as exercising in a physical sense. Con- ntious expression of emotions in daily or in a twenty-minute routine to be e daily can make for a healthy drive a peaceful frame of mind. "Now is a d moment to start being more in touch your emotions," says Dr. Clynes, se theories are soon to be published in w book called *Sentics—The Touch of otions* (Doubleday). "We are question- our motivations, ense a need for liv- n the moment, not living or working ard some distant . Today's acts t provide their satisfactions and piness." We can these satisfac- s, Dr. Clynes goes when we pause to r *feeling* on a y basis. If we really s on, say, love or we can see it gives nore than mere momentary pleasure. e see that it is contagious, that joy can ransmitted from person to person. And n we know we can tune into those good ings, that they are always available potentially with us, this gives us a e of security. We feel that everything he world is really all right."



n essential emotion to start cultivat- right away, adds Dr. Clynes, is one comes through close contact with na- . "You don't have to travel far to find ust get out of your house, and go for a k. Be open to receive the feeling. You generate a kind of excitement and de- an energy that raises your conscious- . In some languages there is even a d to describe this special exhilaration. one of the most precious experiences available to mankind. It leads to discovery and new ideas and the development of creativity." It's perfectly clear that we have within us remarkable untapped powers through which to get more living. So this issue is all about making the most of these hidden resources.

Obviously we're all going to be entertaining more at home—so we have assembled ten pages of fabulous tables, starting on page 98. We show you how to create a party atmosphere simply with yards of garden-print fabrics. The dinner party, as well we know, can be an occasion when everything happens—or nothing, depending on the ingenuity of the hostess. Naomi Barry has delved into this subject in "The Power of the Dinner Table," page 100. Her three history-making hostesses all apparently gave tremendous thought to their parties, proving that there is nothing haphazard about success.

When resourcefulness is applied to personal surroundings, the most unlikely place can be turned into a little gem. Robert Hill's on the Cape was once a tumble-down Early American farmhouse. Look how he renewed it on page 118. Folke Lidbeck transformed a pleasant suburban house with an addition that provides a fabulous year-round vacation feeling. He can be in the Caribbean without going outside the garden gate, page 132. It's a particularly brilliant piece of resourcefulness since the architectural surprise only comes into view when you walk around the back of the house. On page 136, we show resourcefulness at work in the kitchen. Two inconvenient rooms have been remodeled into one big beautiful space.

Roderick Cameron's garden, page 126, is actually many gardens in one, each with the look of antiquity, yet all created only in the last twenty years. He's exploited environmental resources to the full: each garden is planted in varying shades of green. Still in the outdoors, our Wine & Food book explores some garden cooking, giving delicious recipes for greens and herbs. And we also tell you how to make use of one basic meadow resource, dandelions, for wine.

All this surely goes to prove that the most ordinary elements can offer unexpected riches. It's up to you, of course, to *feel* the potential, extend your sensitivity. "When you act out these natural emotional expressions," declares Dr. Clynes, "you are an integral person. You feel you are in touch with the full range of your personality, more confident about your identity. There is a marvelous feeling that you are integrated in whatever you do."

It follows, then that this way we get much more living.









HOW TO SET THE TABLE AND SET THE SCENE TO MAKE THINGS HAPPEN

An imaginative hostess is not just one woman, but three. She knows that food, however simple, must be perfectly cooked. She knows that the most rewarding guests bring with them a special, very personal treasure—wit, charm, knowledge, a talent for listening, a marvelous face (a pretty woman can be invaluable simply as something to look at). She also knows that she must do far more than cook and "set the table." Like a scene designer, she dresses the stage (in this case, the dining room) to create an atmosphere, to foment a contagious excitement, to make things happen. How? One way is with the visual stimulation of color, easiest to manipulate in the form of a beautifully patterned fabric with which to build her scenery: table linen, a screen, a bit of slipcovering, a curtain floating in the fresh air. (With a sewing machine and a paste pot, she can even do all this herself if she wants.) Then she adds the china, silver, crystal, and flowers; and at one or eight o'clock, it all comes to life. Here are nine table settings that are full of ideas to inspire you.

"Come to lunch Thursday, just the two of us, so we can really talk"

There is something extraordinarily flattering about being the only guest at lunch. You're not quite sure why, but you're pleased, you go, and are enchanted. Somehow, your hostess knows you love anemones, and there you are, surrounded by them—fresh from the garden, printed on chintz, enameled on china. The table is set in an alcove of curtains, one flowered, one sheer. And the food is superb, particularly something you love, a pale pink smoked salmon soufflé. How did Mrs. X know you were so fond if it? How thoughtful of her. And when she asks if you would like to open your house for a charity house tour, do you say no? No, you do not. You lend her the house with all your heart. And you'll never forget that lunch. "Meadow Song" chintz from Stroheim & Romann. "Towne Garden" china and "King Charles" crystal and sterling flatware from the Historic Charleston Collection by Gorham. Sterling salt and pepper from S. Wyler. Croscill sheer white Dacron curtains used throughout. For shopping information, see page 157.



HORST



Secrets of three American women who have understood and made history with

The power o

EDITOR'S NOTE: *Pursuing the pleasures of the dinner table is Naomi Barry's specialty. An American and a dedicated traveler who makes Paris her headquarters, she writes a regular column on dining out for* The International Herald Tribune *and frequent magazine articles on food and travel. She has also written a popular guide,* Paris Personal, *and, most recently, collaborated with Beppe Bellini on* Food alla Florentine *(Doubleday 1972). For House & Garden Naomi Barry examines the entertaining styles and skills of three talented American women who rose to power and fame at the dinner table.*

Thomas Jefferson, third President of the United States, scandalized foreign ministers by receiving them in his carpet slippers. So anxious was he to break with traditional formalities that even at his official dinners, guests sat down pell-mell. Jefferson believed genuine republicanism required a revolution in manners and customs as well as in government.

Not everyone understood. Mrs. Anthony Merry, wife of the British envoy, raged for years because the reserved place of honor she expected at her first presidential dinner was occupied by the sister-in-law of the American Secretary of the Treasury. Mrs. Gallatin simply had gotten there first. Mr. Merry, however, interpreted the disregard for protocol as a snub intended for England.

Jefferson, an exquisite host at home in Monticello, was deliberately gauche in Washington. The Republic was still a fledgling and he wanted the message of democracy to get across to the capitals of Europe. In addition, he was out to squelch the aristocratic pretensions of his Federalist rivals.

When the social situation rose to a dangerous boil, a note was hurried by hand to the wife of the Secretary of State, who pinch-hit as official hostess for the President who was a widower.

"Thomas Jefferson begs Mrs. Madison will be so good as to dine with him today, to take care of female friends."

The President knew he could count on the bold, handsome Dolley to uphold his cause. Furthermore, her amiable unpretentious manners were as dependably soothing as balm of honey and almonds.

"Jemmy" Madison agreed with his chief that the new nation had a character so unique that every aspect of its life was worth the attention of those who cared for its future. In Dolley, both men had a skilled ally. When Madison succeeded Jefferson in 1809, the mold had been set and he felt free to unite the cultural graces and the best of European traditions with attitudes, habits, and customs thoroughly republican. Dolley's magic touch made it possible to inject a certain elegance into dinners, receptions, balls, and visits without being unrepublican.

At the Madison inaugural reception, according to Margaret Bayard Smith, first of the Washington gossip chroniclers, both "Jemmy" and Jefferson wore suits from the Connecticut factory. Dolley's finery came from Paris, "the dress with a very long train, plunging around the neck without any handkerchief, and a beautiful bonnet of purple velvet and white satin with white plumes. She was all dignity and affability."

At the Ball at Long's Hotel, where she wore a dress of buff-colored velvet, Mrs. Smith gushed, "Dolley looked like a queen and displayed such manners as would disarm envy itself."

Dolley Payne Todd was a twenty-six-year-old widow with a two-year-old son when James Madison, a shy bachelor of forty-three, asked Aaron Burr to introduce him. She was maternal yet droll, loved to play cards for small stakes, and liked her pinch of snuff. The smitten congressional leader from Virginia was prepared to retire to the joys of life on the plantation. Jefferson cajoled her help to keep him in government, dangling the potential position of the presidency.

With Dolley as hostess, the eight years of the Madison administration were a social triumph, and her husband backed her all the way.

Two months after Madison became president and they moved into the White House, she decided that the decorating was far enough along to institute the first of her Wednesday Drawing Rooms.

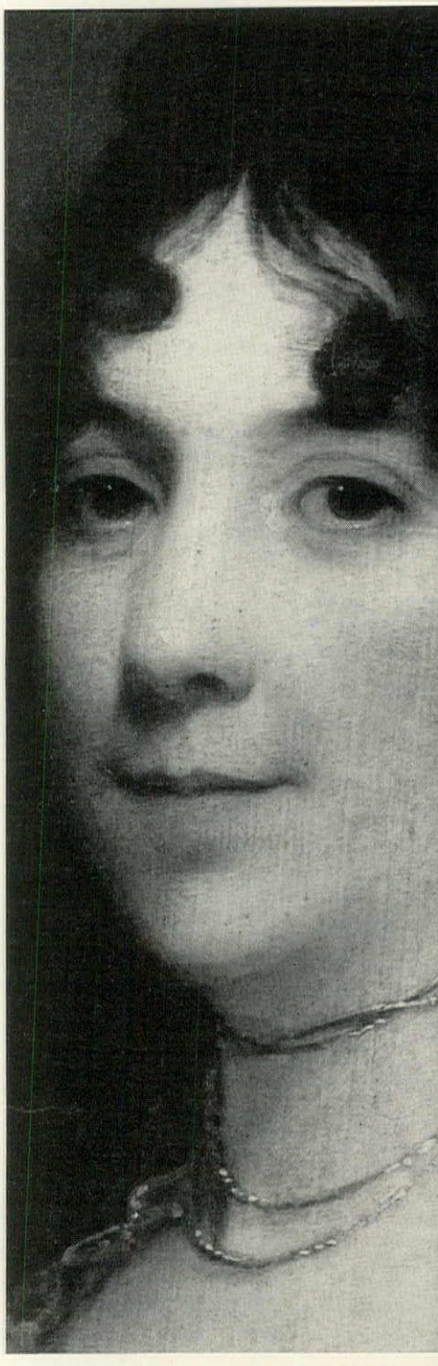
Washington Irving described them as being "crowded with great and little men, ugly old women and beautiful young ones. Mrs. Madison had a smile and a pleasant word for everybody."

Congressman Elijah Mills wrote his wife in Massachusetts that "coffee and wine and punch were handed about to all classes and conditions of society, from the minister plenipotentiary of the Emperor of Russia to the underclerks of the post office, members of Congress and officers of the Army and Navy, greasy boots and silk stockings, Virginia buckskins and Yankee cowhides, all mingled in ill-assorted and fantastic groups."

If you wanted to take the political pulse of the town, it was imperative to be present at Dolley's levees. The informal receptions drew diplomats, cabinet officers, congressmen of both parties, American and European travelers. She presided and Madison talked in corners.

"By her deportment in her own house, you cannot discover who are her husband's friends or foes," wrote home approvingly Representative Jonathan Roberts of Pennsylvania.

The Americans were crazy about Dolley's food, whether at tent picnics over the Potomac, alfresco suppers under the trees at the Virginia plantation, or in the White House.



DOLLEY MADISON

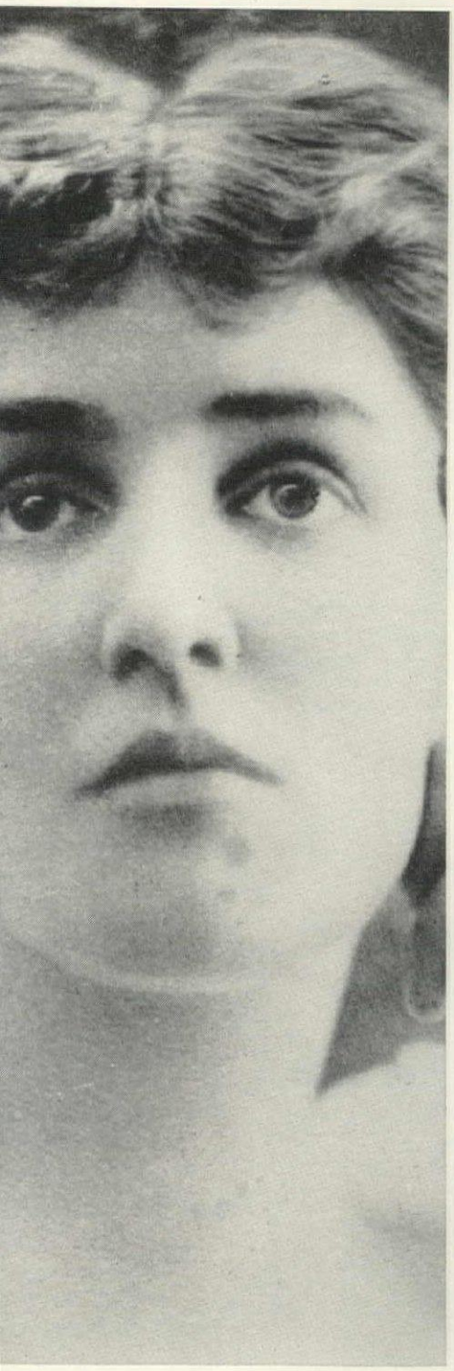
Senator William Plumer of New Hamp
was enthusiastic about a dinner that began
a "cold beef soup, which had in the dish s
and something of the sweet herbs and g
kind," and ended with "what appeared lik
ple pie, in the form of the half of a musk-me

Sir Augustus Foster, a British diplomat
to European formality, criticized Dolley's
for being more like a harvest home supper
a state entertainment. However, Dolley wa
ficial hostess to two presidents of a you
country which was prosperous and full of a
dance. She did not hesitate to sacrifice the

PICTURE CREDITS: DETAIL FROM THE PORTRAIT OF DOLLEY MADISON BY GILBERT STUART, COURTESY OF THE PENNSYLVANIA ACADEMY OF THE FINE

he dinner table

BY NAOMI BARRY



JENNIE CHURCHILL



THE DUCHESS OF WINDSOR

of European taste for the less elegant but liberal fashion of Virginia.

e French Baron de Montlezun, a veteran of town, who visited the Madisons' plantation, pelier, in 1816, was greeted warmly by y, "who is sweetness, honesty, and good- tself. The Madisons possess to a high de- he precious and rare art of leaving to the ns who pay them a visit the comfort and om they enjoy in their own home, placing s at their ease by showing them they are so selves and that they follow their necessary ions instead of fatiguing them by hanging unremitting on their shoulders."

The Madisons entertained as lavishly at Montpelier as they did in Washington and Dolley had a carpenter build a colonnade over the sunken ice house to keep cool drinks and ice cream ready for visitors.

In July 1805, a Dr. and Mrs. Harrison Smith made the 25-mile drive from Monticello. Mrs. Smith noted in her diary, "It was near five o'clock when we arrived, we were met at the door by Mrs. Madison who had us into the dining room where some men were still drinking wine and smoking segars, and after embracing me, took my hand, saying with a smile, I will take you out of this smoke to a pleasanter room.

"She took me thru the tea room to her chamber. I was going to take my seat on the sopha, but she said I must lay down by her on the bed, and rest myself. She loosened my riding habit, took off my bonnet, and we threw ourselves on her bed. Wine, ice, punch and delightful pineapple were immediately brought. No restraint. No ceremony. Hospitality is the presiding genius of this house and Mrs. Madison, uniting to all the elegance and polish of fashion, the unadulterated simplicity, frankness, warmth and friendliness of her native character."

At supper, the long table was spread, according to Mrs. Smith with "tea and coffee, a variety of warm cakes, bread, cold meats, and pastry." Late the next morning, she was called to a late breakfast by Nany, the maid, who brought ice and water to her room and assisted her to dress.

"We sat down between 15 and 20 persons to a most excellent Virginia breakfast—tea, coffee, hot white bread, light cakes, a pone or corn loaf, cold ham, nice hashes, chicken, etc."

The great political hostess is a special breed. Henry Adams credited Dolley with being "brilliant in the things she did not say and do."

Even Mrs. Frances Few, a sister-in-law of Gallatin, who disapproved of her vivacity and daring décolletage had to admit, "Her face expresses nothing but good nature. It is impossible to be with her and not be pleased. There is something very fascinating about her, yet I do not think it is possible to know what her real opinions are. She is all things to all men—not the least of a prude as she one day told an old bachelor and held up her mouth for him to kiss."

Dolley Madison's long and popular reign as queen of official society had no parallel in American history. Even as a widow in Washington, she still kept open house on New Year's Day and Fourth of July. James Buchanan, fifteenth President of the U.S., claims he learned etiquette in Dolley Madison's salon.

She died in 1848. Six years later, Jennie Jerome was born in Brooklyn. Dolley served two presidents with her charm, tact, and perspicacity as a hostess. Beautiful, ebullient Jennie's entertaining talents were equally dazzling. Her gifts advanced the careers of a British cabinet member and of a prime minister of England. The first was her husband, Lord Randolph Churchill. The latter was her son, Winston Spencer Churchill.

Jennie Churchill was a stunner. After she met and married Randolph, the second son of the Duke of Marlborough, her dark and vibrant looks immediately established her on the English scene as a PB. The Professional Beauties were the most ravishing young matrons in British society and their photos (without permission) were sold in shops all *(Continued on page 153)*

CHURCHILL, THE BETTMANN ARCHIVE, INC. THE DUCHESS OF WINDSOR, PATRICK LICHFIELD.

Set the scene to make things happen

"You must tell us all about your trip. We're dying to go!"

China—*the* new place. And now you are going to meet someone who goes often and may help you get a visa. Will your Chinese Export patterned china, bamboo furniture, and flowered cloth remind him of the Orient? Surely your enthusiasm will enlist his help. "Blue Canton" china, a Charleston reproduction collection by Mottahedeh; "Firmen" cotton fabric by Liberty of London at Robert Allen; "Williamsburg Shell" sterling by Stieff; "Sheila" Waterford crystal; chairs from Altman's.

HORST





It was obvious she had talent, even at school. But to be lunching with such a successful director! She'll have changed—so have you—but there's a chance an old friendship will help persuade her to take on your acting group. Just for a season. Just for fun. "Capucines" china by Gien. "William and Mary" sterling by Lunt. "Argus" glasses by Fostoria. "Tulip Stripe" Belgian linen and cotton fabric by Franciscan. Shopping information, page 157.

"We always said it would be fun to work together"



"This is the last moment I'm going to have to myself all day"

It's going to be one of those days—a meeting of the Festival Board this morning, lunch with the directors—*and* a speech—then a tour of the new recital hall, cocktails for the musical director, dinner and a concert. But now—peace. Forget the day's timetable; forget the newspaper; just idle in your bed of flowers for one last glorious moment. "Wild Strawberry" china by Wedgwood; "Cavalier" goblets by J. G. Durand; "Calvert" sterling flatware by Kirk; sterling breakfast service from S. Wyler; "Floral Studies" chintz by Greeff; "Shocking Pink" sheets from Pratesi; flowers by Robert Webb. Bed designed by Louis Bromante for Keramos.

HORST

Set the scene to make things happen

"You're just the person we've been looking for"

You met at a recent auction. It turned out that he was a porcelain expert. A sympathetic encounter. Now you'll see whether your memory serves you well. Lunch will be simple, light, cool. Your little delft animals can start the conversation off. And after lunch he can look at the porcelain you want to give to the museum. "Marquesa" Oxford Bone China and "Blue Shadow" crystal by Lenox. "Tree of Life" sterling flatware by Reed & Barton. "Dutch Java" cotton print from China Seas. Sterling coffee service from S. Wyler. Delft animals from Richard V. Hare. Shopping information, page 157.



Set the scene to make things happen

"He feels it's really critical that we get your advice"

There is nothing wrong with a lady playing Machiavelli when she needs help with a civic project. She asks to lunch two influential men who know one another, but not well, and she has two hours to plant the seed of mutual admiration so deeply that they will be putty in her hands—and the cornerstones of her foundation. She fills the room with stripes and bravely (for these times) gives them steak. "Festival Stripes" cotton with Zepel from Brunschwig; "Bianco" porcelain by Ginori; "Mandarin" sterling by Towle; Italian glass from Carole Stupell. Setting designed by Richard V. Hare.

HORST



"We're having a few friends for dinner after the opening. I do hope you'll join us"

You are chairman of the board of acquisitions for your young, struggling, local museum. You need paintings. The town's leading collector has so many he keeps half of them in closets. So you ask him to dinner, along with the museum director and the prettiest woman you know (your quarry's dinner partner). Then turn into an Impressionist and design a "painting" setting. For fabric, a Persianesque chintz in a Tree of Life pattern crisscrossed with a treillage of white grosgrain ribbon. White plates embroidered in roses; flatware, the simplest; pink crystal, quince blossoms, lilies. With luck, your collector may be very happy to be a member of your board, and a few closeted paintings should see the light of day. "Bailey" chintz by Kandell; "Haddon Hall" bone china by Minton; "1810" sterling by International; crystal from Carole Stupell; Chinese bowls from Frank Kay. Setting designed by Rubén de Saavedra. Shopping information, page 157.



Set the scene to make things happen

"If we talk it over quietly, we can work it all out"

There's a problem on the Committee. As usual, too many people making nondecisions. There are three women (besides yourself) who can actually solve matters. Brainwave—have them to lunch. Not a "ladies' lunch" with all its frills and flattery, but a bright, practical working lunch that is bound to get results. High-handed? Well, perhaps the tiniest bit! "Maypole" earthenware by Franciscan China. Stainless flatware by Oneida. "Primavera" cotton fabric by Stroheim & Romann. "Parrot Green" Belgian linen napkins by Fallani & Cohn. Glasses and carafes from Altman's.

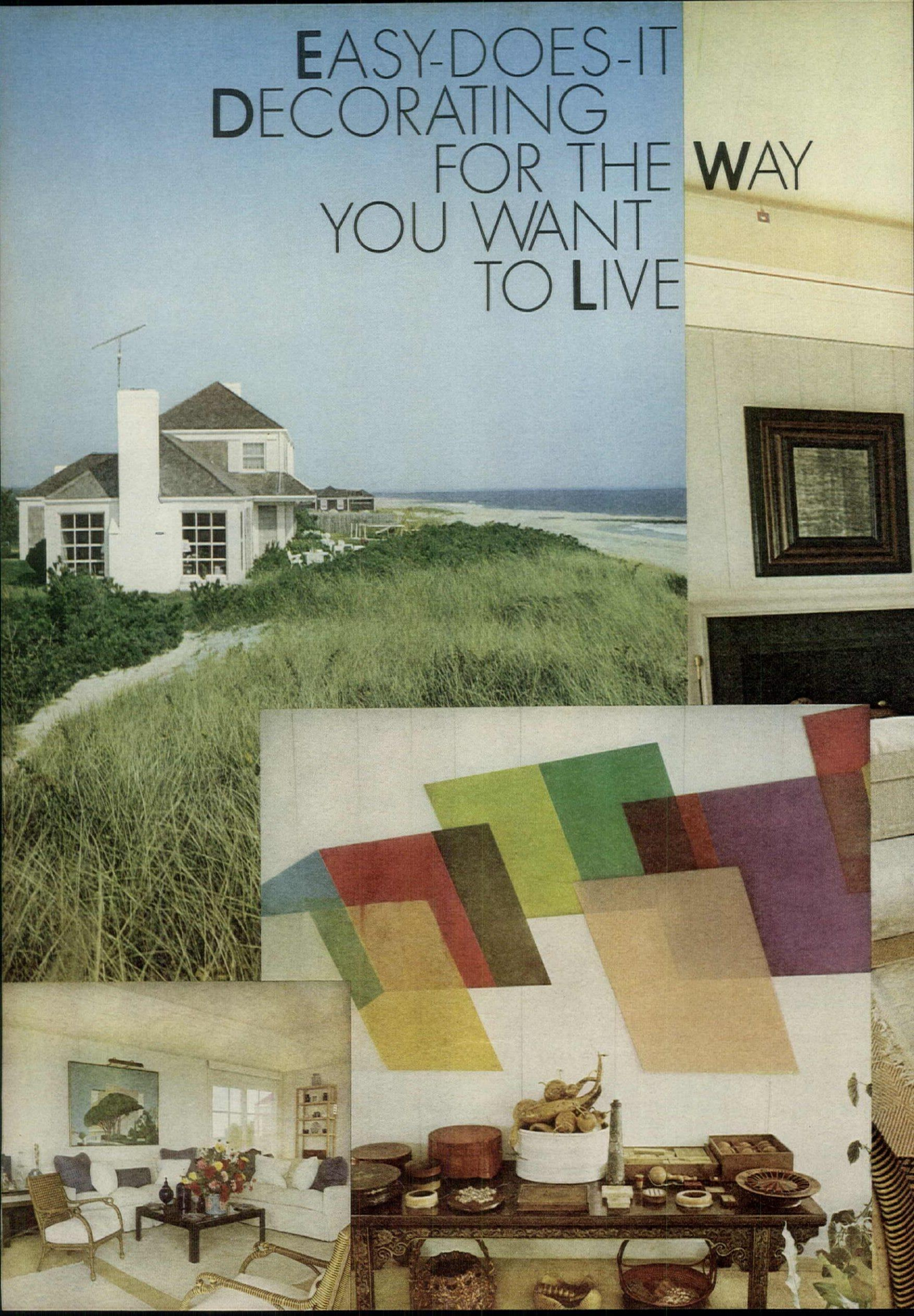


"It'll just be us and a friend I don't think you've met"

A friend of your husband's (male). A friend of yours (female). Put them together and it just might work. Dinner must be absolutely casual and informal. Nothing coy. Nothing forced. They must never guess. All your skill goes into making your friends feel relaxed with each other. A meal like this simply gives the chemistry a chance. (You should know. Isn't that how you met your husband?) "Caughley" china by Stangl. "Grand Colonial" sterling flatware by Wallace. "Country Craft" glassware by Viking. "Jubilee" fabric by Quadrille. Hemp chairs from Altman's. For shopping information, please turn to page 157.

HORST

EASY-DOES-IT DECORATING FOR THE WAY YOU WANT TO LIVE



se nestles in the dunes, with nothing but sea and sky as neighbors. Before, it was crowded with bright-colored floral chintz, heavy curtains, rpeting, and a clutter of formal furniture. Now its natural setting has been brought magically indoors—the soft, sandy colors of the sisal ne durrie rugs, and the sofas in the living room, *below,* reflecting the great white expanse of beach, and the pale blues and lavenders of ions and paintings picking up the dawn-to-evening colors in the ever-changing sea and sky. "The owner wanted it to be what it *should* be ch house open to nature," says designer Mark Hampton, of McMillen. "Lots of space everywhere so it could be filled with people and children. A simple place to house the wonderful collection of pictures and other objects." Simple—like the white painted wood walls and ceiling. Unpretentious—like the wicker and other informal furniture throughout the house.

HOUSE TH THE TASTE SALT AIR ND SUNSHINE



Things collected—on the étagère, *far left,* blue porcelain. More on the coffee table. On another table, *left,* every imaginable kind of game. Records, *right,* and at the side, glass apothecary jars filled with penny candies. The plastic wall construction over the games table is by Ron Davis. The painting over the sofa is by David Hockney. Simple white blinds to let sun in.

HORST



HORST

There is nothing complicated about this house. Outside, *left,* it looks like a traditional summer place, with architectural detail kept to a minimum. C lawn, simple white painted wood and iron lounging furniture and an ex mat. In the dining room, *below,* everything is an open invitation to the su ocean outside—the open door, the pale blue, sky-like painting by Dan Chr sen, the antique wood table—almost sar ored—the fruit and vegetables from the ga

PAINTINGS, PLANTS, AND NATURAL TEXTURES IN A SUNSHINE HOUSE

bring the sea and sky indoors is wonderfully demonstrated in this setting. The long entrance hall, which leads to the dining room, has two ficus nitida trees, which only grow with lots of sun—but house, everything gets lots of sun. On the painted white redwood th its glass top is another collection of porcelain, blue and white summer sea. Hardy sisal matting covers the floor throughout. stools and benches line each side of the corridor. The mixture ue and modern is a continuing theme—note the contrast between the antique table in the dining room, *below*, and the abstract painting by Frank Stella above it. Under the stairs, a print by Jasper Johns. Bamboo makes many appearances, because it is so light and summery, as in the dining room chairs, which have quilted cushions criss-crossed in ribbon. The screen by the fireplace, *below and right*, is a Regency bamboo screen, which would normally have fabric in it. The result is gloriously airy. Fresh vegetables from the garden sit on the table. The painting over the fireplace is by Roy Lichtenstein, and its blues and whites and yellows again repeat the song of summer that fills this house. Everything lets the fresh air in, as in the hall, *below*, the painted wooden fretwork stair railing—simplified Chinese Chippendale, reflecting the pattern in the dining room door that opens on to the beach—both original patterns in the house that fit naturally into the surroundings. "All is cool and summery—like the style of the house itself," says Mark Hampton. That is the feeling throughout. Every breath you breathe in this wide-open house has the taste of salt and sunshine.







EASY-DOES-IT DECORATING

A FARMHOUSE REFINISHED FOR AMERICAN ANTIQUES

Western Massachusetts was a kind of crossroads for the American Colonial world. New Englanders passed through on their way to New York. The Dutch paused there as they came up the Hudson. Settlers headed west along post roads, Shakers settled nearby. In the midst was the 18th-century farmhouse *above,* restored, filled with furniture of the area and period.

"For years, every time I passed, I thought, 'what a lovely house,' " says owner Jack Lumpkin. "Suddenly there it was, for sale." Two centuries had left their mark, but stripped to the plaster, the house itself gave hints for refurbishing. Now his collection of country antiques is gracefully at home. The kitchen, a later addition, *above right,* has an authentically painted hutch for New England pewter, stoneware crocks—and a 20th-century American double sink. A 17th-century ratchet candleholder lights the old tavern table. Baskets and herbs hang from beams, utensils hang from Shaker wall pegs on either side of a small-paned window, *opposite page, above left.* A pencil-post tester bed, *opposite page, below left,* has an early 1800s handloomed coverlet and bed hangings of a reproduction of resist-print fabric. The 1600s Carver chair is oak. The original kitchen, *below,* huge fireplace and crane still in place, is now the living room. On the floors, good old Afghan and Persian rugs. Dining room chairs, *right below,* are country Queen Anne. On windows that frame a Dutch Friesland clock, a copy of 18th-century window treatment. Also in the dining room, *opposite page, right,* a New Hampshire pewter cupboard holds Canton ware and zinnias from the old-fashioned garden.

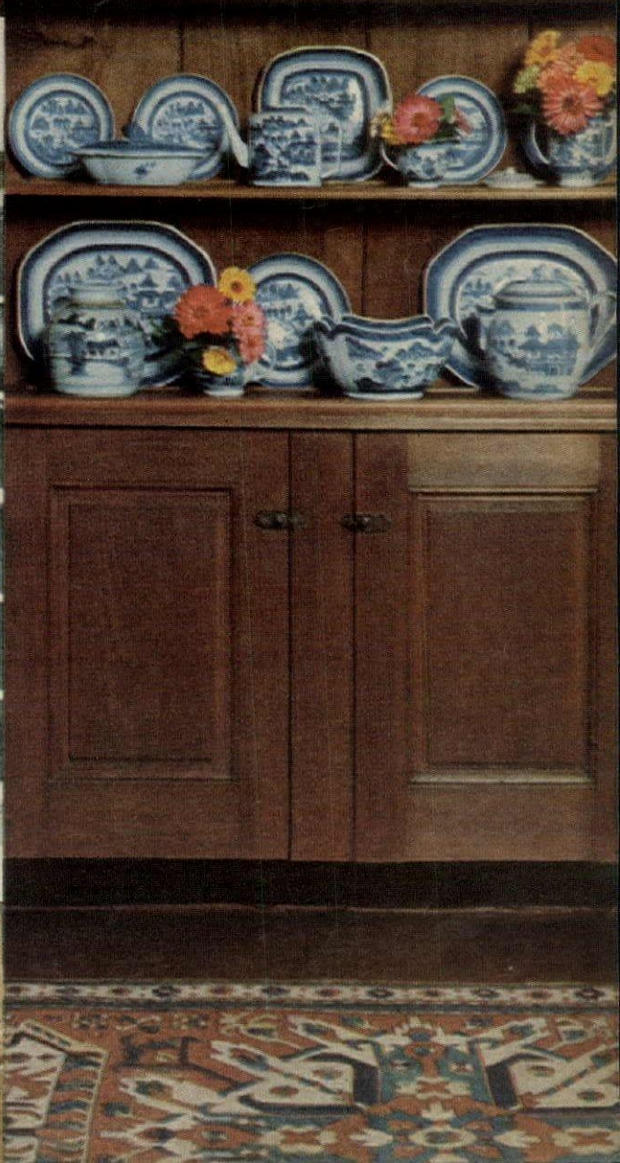
BEADLE











EASY-DOES-IT DECORATING

A RAMBLING HOUSE WITH A FRESH MIXTURE OF COLORS AND TREASURES





The ultimate dream for many is to live a summer life year long. Capture the casual existence that goes with picnics, swimming, sailing, sunning. Some manage it. The Roy B. Simpsons love their rambling, turn-of-the-century summer house by the water so much that a few years ago, they decided to give up their city apartment and live there full time. And because they wanted to feel they were living outdoors all year, they added a conservatory on the south side, *opposite page, center and top left*. Glass skylights and windows all around trap heat in winter; in summer the glass is replaced with screens. The family dines at the beautiful Portuguese tiled table and watches the passing marine traffic and wildlife, *opposite page, below left*, in all seasons. "It's a comfortable, rather English room where we live all the time." For larger parties in cold weather, when guests can't spill out to the terrace or the croquet lawn, there is the indoor dining room, *opposite page, below right*. "I wanted to make this an informal luncheon room so I chose a leafy print and blue and white flowered carpet," explains Mrs. Simpson who with her husband shares a deep interest in the decorative arts. The glorious Sun Yellow living room, *this page*, is a rich mixture of Danish, Chinese, English, French, and American furniture—"I've always loved blending." The wonderful screen over the cinnabar velvet couch is Japanese "probably 18th-century, Japanese robes hanging in heavenly rest, the gold represents heaven," says Mrs. Simpson.

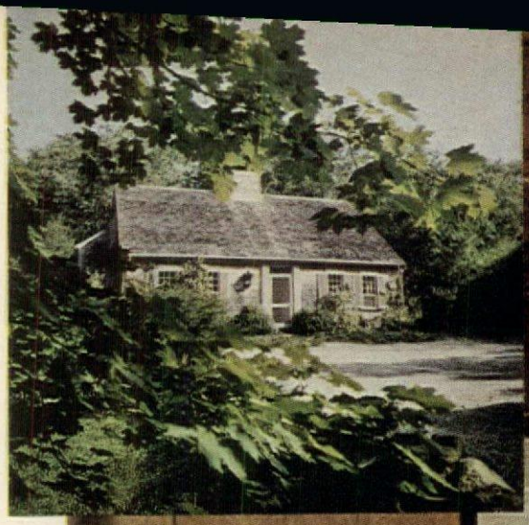
DAVID MASSEY





EASY-DOES-IT DECORATING

AN AMERICAN COTTAGE WITH THE SURPRISE OF COUNTRY FRENCH FURNITURE



This little enchanting cottage on the Cape has quite a history. Nearly 300 years ago it started out as a classic Early American farmhouse with a central chimney, three rooms up and three rooms down. In the 1880s it was swept from its grassy knoll to make way for a church—and relocated in the same village, 100 yards or so down the road, an extension added at the back in character, in old wood. When Robert Hill, a Boston interior designer found it, eight years ago, however, drastic renovation was called for. "It was quite a wreck, but the basic structure was sound," he recalls, "a treasure to bring to life."

"We completely reroofed and reshingled the outside. Inside we found the lines of the old chimney, under the roof in the attic, which had been destroyed when the house was moved. We put it back and opened up the three fireplaces downstairs, which had been blocked up. The original moldings in two of them were still there." With four bedrooms, and three bathrooms upstairs now, two lovely terraces (one, *below*, made from 18th-century cobblestones from streets in New Bedford), Mr. Hill has established a very special weekend retreat where he can enjoy entertaining friends year round. "It's always very casual and very outdoors," he says, "in summer, a picnic at the beach, swimming, sailing. Guests garden if they feel like it. I leave activities very much to them." In winter, he brings the outdoors in, filling all the rooms with potted trees and plants. Driveway to the house, *top right*, paved with mauvish-gray gravel from a local quarry, meanders mysteriously up to the front door through tall shrubs and trees. This as totally thought out as the marvelous sunlit rooms indoors. "Before, you went down a little road," Mr. Hill recalls, "smack to the house. That was very uninteresting. I planted an island of greenery to break it up. I really love to garden so I enjoyed planning everything outdoors just as much as I did the indoors."

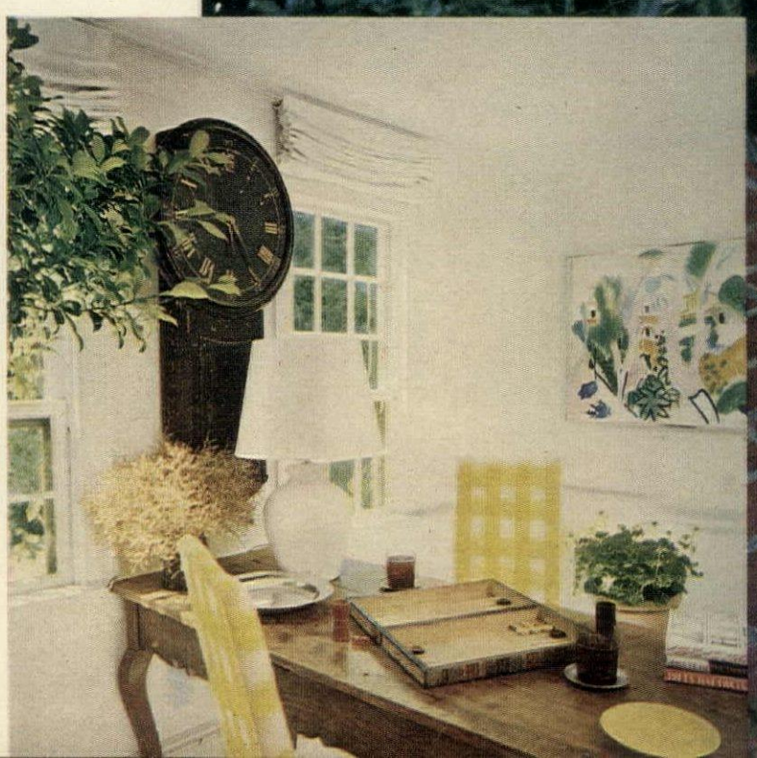






The Early American farmhouse doesn't necessarily need to be decorated in a predictable Early American style. Why not bring in the sunshine yellows of the outdoors, little trees, lots of greenery, take a fresh approach, make an interior that's different? "I do think it's worth remembering that Early American houses weren't all ladderback chairs and spinning wheels, anyway," Mr. Hill observes. "They were varied, people did have pieces from China and all sorts of things. I feel this sort of interior is so simple it can take almost anything, especially today." Having lived in France for a while and collected furniture there, he chose to decorate with country French furniture, a lot of yellow, creating refreshing cheerfulness throughout.

The library-dining room, *above and lower right,* he blanketed white for lightness even lacquering the floors ("all in the house are original, except one, and some have planks as wide as 2 feet"). This room is flexible, now a quiet place for backgammon or reading, at other times, it transforms for dinner parties, since the fruitwood table extends to seat twelve. The comfortable, high-backed chairs are upholstered in a sunny Indian cotton plaid. Between the windows, shaded with white duck Roman blinds, hangs a splendid English parliament clock; on the wall nearby a contemporary painting by Jason Berger. The same pleasing mixture of old and new travels all over the house. In summer, most meals are outdoors—lunch (cold cucumber soup, salad Niçoise, white wine) is set on the brick terrace, *right,* with yellow Portuguese pottery and Finnish glass. Barn is partly a potting shed and storage for gardening tools.



SUNSHINE YELLOWS AND WHITE IN A COTTAGE WITH A GARDEN FEELING



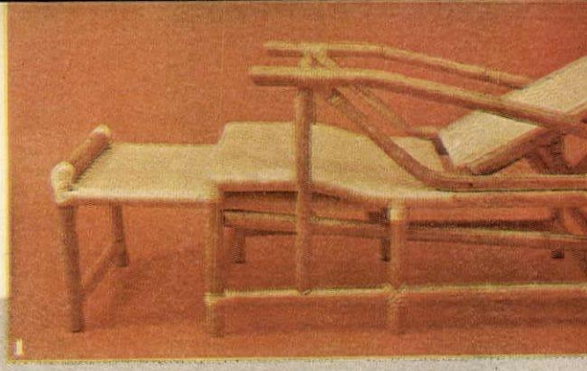
As well as designing interiors and gardening, Mr. Hill also happens to love cooking—as is evident from his kitchen, *above and far left,* with a wonderfully warm, farmhouse feeling—lots of copper pots, wicker seating, and some strong woods. The table and the armoire (used to store wine) are both French country pieces. "The armoire came from a barnyard in Normandy. It has been outdoors for some time and weathered to a superb silvery driftwood color." The old pantry, *top,* has been converted into a little dining room for Sunday suppers. Staircase wall, *left,* is a great silvery surprise.

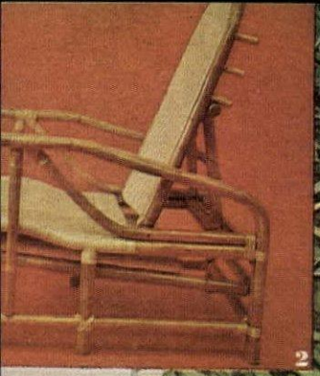
BEADLE



The big living room, *above, top left, lower left,* was originally three little rooms, "dark little holes with no light at all," Mr. Hill went on, "I did a lot of work here and took away walls, making one big space 30 feet long. The oak floor is new. The two large French doors to the terrace replaced two tiny windows. I also put in the fireplace mantel, which came from France. The room faces north, it virtually gets no sun, just reflected light, so that was the reason for keeping it yellow and white." The carpet is a sweep of white, nubbly wool, handwoven, from Ireland. More of the yellow and white plaid cotton seen in the dining room surfaces on some chairs. The sofa and other chairs are covered with white duck, crewel embroidered, again a fabric from India. In winter, Mr. Hill treats the sunniest rooms downstairs as a sort of conservatory for all his potted plants and trees, clustering cyclamen and geraniums in the fireplace in the morning room, *left center.* The silver candlesticks and the pewter dish on the mantel are Dutch. White painted floor here, as the one in the kitchen, *far left,* is sealed with a polyurethane finish, making it easy to mop clean. Even so, for the rainy day, it makes sense to have a shoe mat by the back door.

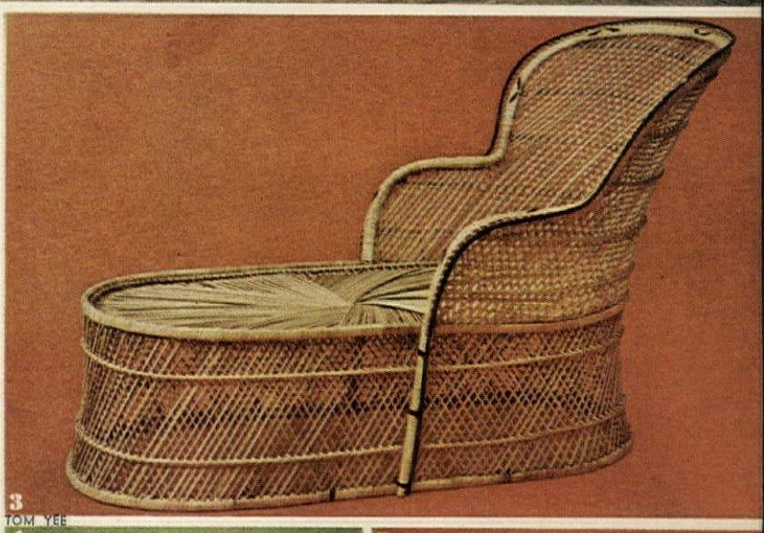
A natural zest of **bamboo, reeds,** and **native prints**





Bamboo and sisal combine to make a delicate, textured shell for a living room, *left,* that feels relaxed and serene. Wide match-stick shades are trimmed with half-poles of bamboo, bamboo frames the window. The furniture and screen are covered with four different printed fabrics from a wonderful collection that offers a cross-cultural sampling of primitive design. The look is handcrafted, unique. Seven patterns, taken from a variety of cultures —in South America, Mexico, Africa, and the islands of the South Pacific—are adaptations of original motifs. Colors are subtle—like those from natural vegetable dyes. All the fabrics in this "Native Beat" group by Bloomcraft are Dacron and cotton chintz that's treated with Zepel. White sailcloth makes the curtains. Mirrored panels at the edge window double the whiteness and brightness of the light shining in. Natural wicker and peel rattan furniture from Walter's Wicker. Drapery fixtures from Kirsch. Porcelains from Nuri Farhadi. Living room designed by Horst. *Above:* A dining room bright with bands of color in two more "Native Beat" patterns. The table covering is a printed version of an African fabric that is woven on such narrow looms that only strips are produced. The strips are then sewed together to make a wider piece of fabric with great verve. China, crystal, and flatware from Bonniers. Photographed in the apartment of Dorothy Kapstein, who collected many of the original fabrics that inspired the collection. Natural chairs **1, 2,** and **3** are all made of reeds by Noval. **4** A natural cork-topped bamboo table painted tender wheat. By Ficks-Reed. **5** Rattan footlocker to store things in, rest things on. By Noval. "Native Beat" may be seen at Lord & Taylor, N.Y.; Rich's, Atlanta; and Bullock's, Wilshire, Los Angeles. For shopping information see page 157.

HORST



3

TOM YEE



4



5

Free and easy decorating zest

Bring the summery freshness of wicker to your shelves, pantry, drawers, wherever relining seems like a good idea. "Wickery," **1**, Con-Tact vinyl can do the job. Why not cover a set of bookcases or an old trunk? **2** A white painted bench with three cushions in ferny green and white fabric from Bloomcraft. By Ficks-Reed. **3** Pillows with polka dots, gingham, eyelet borders, patchprinted flowers. Round or square by Well Made. **4** Glass-topped table fire-engine red. By Carolina Tables. **5** Fold the arms together and grasp firmly—super-portable chairs from Telescope Folding Furniture. **6** Two birdcages fit into this antique traveling birdcage case. From Frank Milton. **7** Bright red and white on a shiny white lacquered base—love seat by Thayer Coggin. **8** Mini greenhouse 5 feet high at peak with sliding shelf underneath for gardening tools. By Arrow. **9** Can you find a four-leaf clover in "Fields of Clover" vinyl wallcovering by Instock? **10** Full and natu "Chrysanthemum" reed chair, round as a flower. From Hurricane national. **11** Folding sun-chaise comes in striped or solid canvas. Mix up! By Telescope. **12** Matmaker laminates your wallpaper or fabric place mats. These are wallcoverings from Birge. **13** Sleek lines for a c by Brown-Jordan. Handmolded rustic tiles underneath from Co Floors. **14** Little sprays of field flowers for "Little Ones" vinyl wallcov by Birge. Above it, a bed framed with flowers—bedspread, curtain Norman's of Salisbury. Bedroom paneled in a wood-grained printed wood paneling by Evans. **15** Étagère with a carved palm leaf motif. J **16** Trellis with flowers; **17**, a trellis alone. Wallcoverings that work toge Wall-Tex. **18** Crib that's an opened blossom—from The Maplewalnut S **19** Malachite printed fabric for a tote-bag and basket. At Needlepoir sign by Louis Gartner, Bergdorf Goodman. Shopping information page


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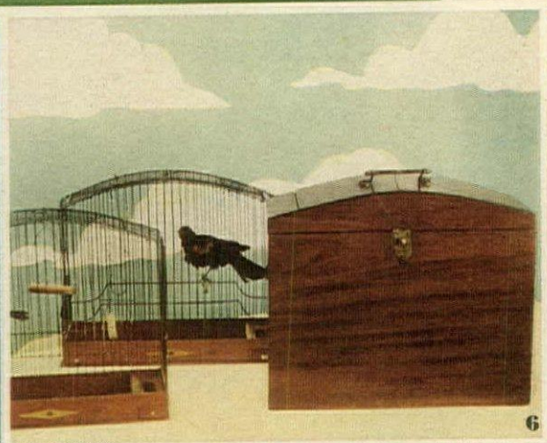

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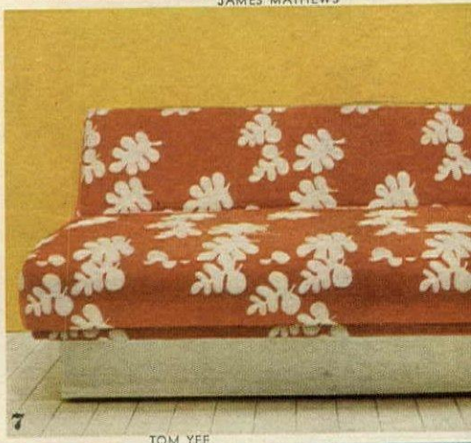

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JAMES MATHEWS

MORI


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BEADLE

SUSAN WOOD

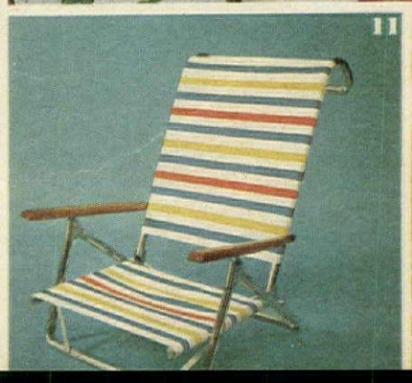
TOM YEE


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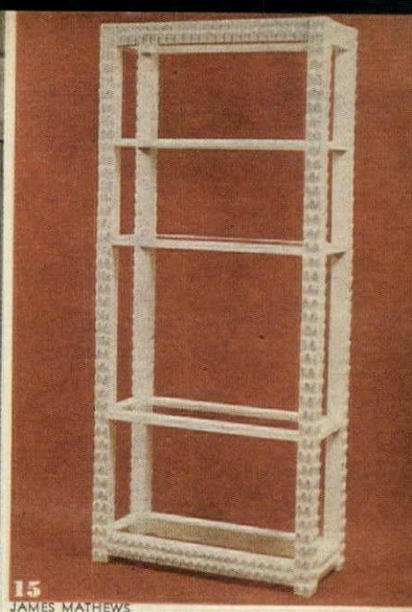

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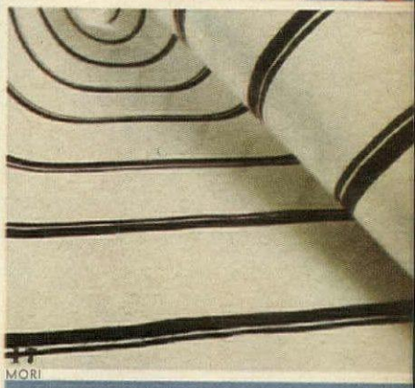




15
JAMES MATHEWS



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MORI

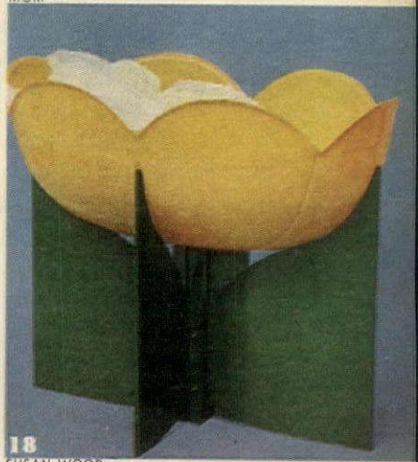


13

BEADLE



14



18
SUSAN WOOD

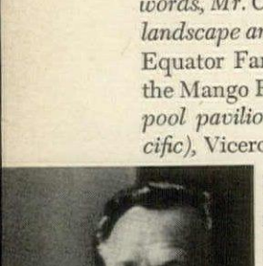
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American-born writer Roderick Cameron describes his historic Mediterranean hou and its small terrace gardens that can be an inspiration to gardeners everywh

GREEN AND SILVER TERRACES IN THE SUN

EDITOR'S NOTE: *Roderick Cameron lives part of the year in southern France and is working on his eighth book,* Terraces in the Sun, *a history of the Riviera. It will be published in 1975 by Weidenfeld and Nicolson, with cover painted by Graham Sutherland. In Cyril Connolly's words, Mr. Cameron "writes passionately about landscape and architecture." His books include* Equator Farm, Shadows from India, Time of the Mango Flowers, Shells *(see collection in his pool pavilion),* The Golden Haze *(South Pacific),* Viceroyalties of the West, *and* Australia.



Le Clos Fiorentina dates from the end of the 18th century and is the oldest house on Cap Ferrat, or more exactly, the Pointe Ste Hospice. It belonged originally to a vintner from Nice, and when my family bought La Fiorentina some thirty-five years ago, it formed part of the estate. It is rare to find old houses so close to the shoreline for it was not until the 1920s that it became fashionable to live on the coast, most people having preferred to be more removed from the sea.

La Fiorentina was a great, ugly, pseudo-Florentine building when we first moved into it. My mother had the choice of a variety of villas but quite rightly chose Fiorentina on account of the situation. The house could be altered but it would be impossible to better its position, which occupies the end of a peninsula. Doubled back from the Cap like a thumb, it commands the most spectacular view out over the sea to the mainland, a series of precipitous limestone cliffs rising to the height of nearly 2,000 feet before collapsing, in folds of varying blue, into Italy.

We lived in the Clos while rebuilding the big house and then moved back again when the rest of the property was sold four years ago. The house has no pretensions to architecture but in its simplicity has a certain charm and is typical of the country—red tiled floors and white marble stairs, a Roman tiled roof, green shutters, and pinkish-ocher walls. An old covered well outside the front door constituted the only water supply. The rooms in their original state were on the small side and it was a question of knocking down walls and adding the extra accommodation needed: an improved kitchen, servant's hall and pantry and linen rooms, and—the most complicated of all—a garage. It is obvious that any additions had to be carefully handled not to spoil the house's original character and this was rather difficult as the Clos sits on the side of a hill with its gardens reaching down to the sea in a series of terraces.

As to the recent decoration of the actual house, it has been kept very simple. I purposely chose simple colors, limiting myself to the different variations of green and yellow. The stairs and corridors are chalk white with white cotton curtains, the curtains being always kept drawn on account of the drawings on the walls, which would fade in the bright light. In the drawing room I was obliged to block out two windows in order to obtain space for the paintings. To make up for the loss of light, I washed the whole room a pale yellow; the heavy, crude silk curtains are the same color as the walls, the flooring being laid with old terra-cotta tiles. It makes a deliciously cool room in the summer and the luminosity makes a good foil for the leather-bound books and the glint of gilded bronze on the light wood, French, 18th-century furniture. Other notes in the room are the yellowish-whites of two Elizabethan portraits and an extra large sofa of a dusty blue color, which mixes well with the pale limes of the Kashmir carpet, especially worked for the house. Opening off this is the small winter dining room divided up into panels and lozenges of false marble painted in a mixture of pistachio green and various shades of buff. Purposely naïve, it is the work of an old man who has spent the major part of his life on scaffoldings, renovating the Italianate pastiches of Nice's numerous churches. The ceiling is washed to resemble a blue, cloud-driven sky, a common practice here in the older houses. Both these ground floor rooms give on to the terrace overlooking Beaulieu Bay, an area shaded with vines that during the hot months acts as a living room.

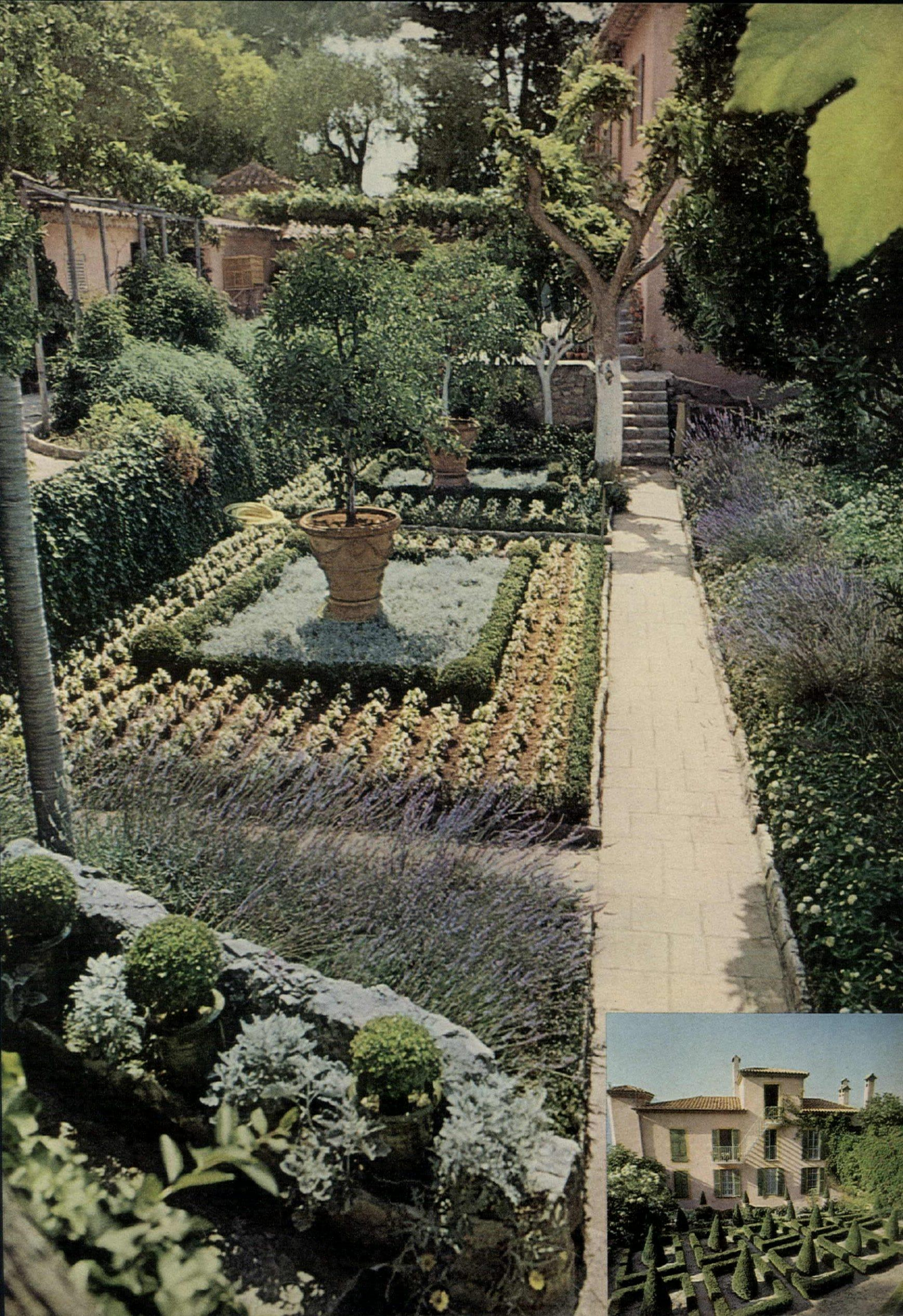
The rattan furniture at the vine-free end of the terrace and in the swimming-pool pavilion, is either natural colored or painted white, the cushions being covered in a nonglossy white, waterproof materi have purposely avoided bright colors. ing in the sun, I find that one tends to a them. This, I feel, applies to any o Mediterranean countries—something with the sharpness and quality of the

This question of color is also ca through to the garden and wherever sible I have kept to a mixture of green out in casual formality. Not actually l in the house until recently, I have had to plan the layout. As basic elements, most of the terracing and the stone the ruins of a 17th-century fort to car with for further walls. We also inhe some twenty magnificent olives, fortu ly grown in rows along the lower ter Under some of these I have clumped cushions of gray-green echium, whic the spring, burst out with their candle-like flowers. Judging by the si the olives, they are at least 600 years

Another feature of the garden is a of mandarin trees. Their trunks are da in whitewash and under them, confin a low border of box hedging, I have pla double rows of arums. It looks very tive when the lilies are out: their chalices catching the light filtered thr the mandarins' pointed leaves. Copyin Italians, I have massed beds of aspid and on the terraces behind the house I bedded out a collection of iris rangi color from white to pale yellow to a most Cambridge blue. With them mixed in some of the less gaudy spe tulips and drifts of the blue *ane blanda*. The steep banks behind the anchored with Judas trees and under spreads a carpet of the pale *iris styl*

A garden is a fascinatingly mobile um of expressing oneself and all the one is thinking up new ways of prese things. The idea, for instance, for the ary work behind the house came t while on a flight to Cape Town. My complaint in this almost ideal gard climate is the lack of imagination disp by the local nurseries. Not one of the supply me with *senecio greyii*. Differe *phorbias* are another blank, and are with which I would like to experime

Step by step from a hilltop down to the sea, Le Clos Fiorentina is enclosed by small ga each with the look of antiquity, yet created only in the last twenty years. From a tower room, Mr. Cameron can view the topiary boxwood behind the house, *far right*. In an garden, orange trees grow in Florentine tubs, *right*, set in parterres of boxwood hedges an gonias. Lavender, the kind that is grown commercially for fragrance, grows in border beds. of the gardens is filigreed with silver-leaved plants found locally or ordered by mail: Se cineraria (maritima), centaurea, and other dusty millers; artemisias, gazania, achillea, ec



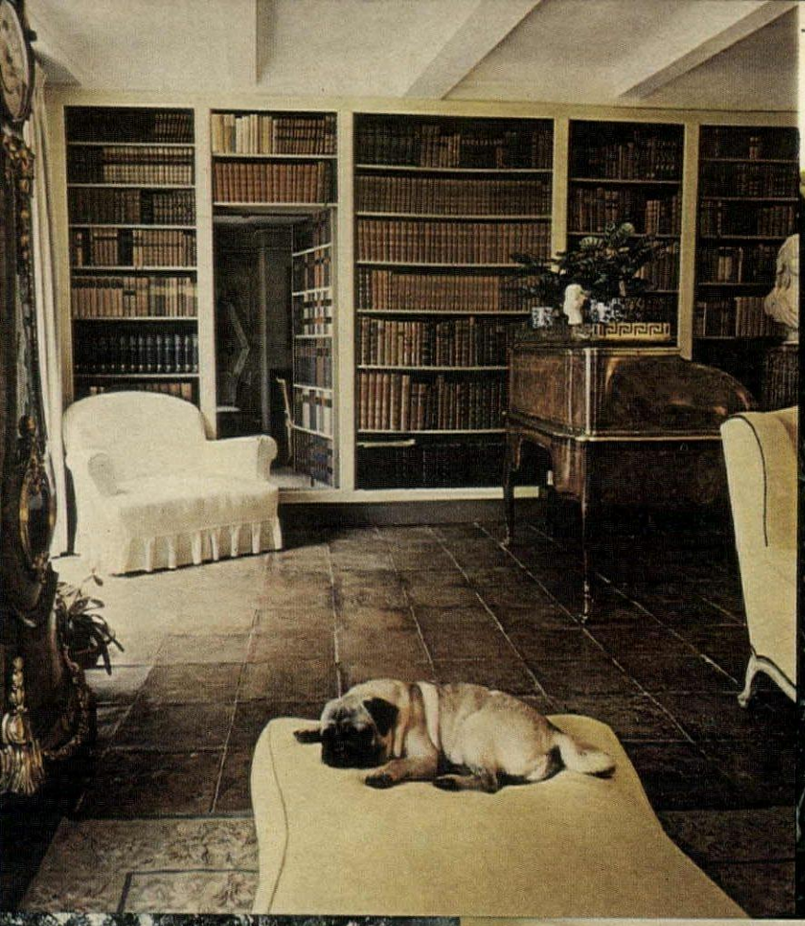
TERRACES IN THE SUN

"A garden is a medium of expressing oneself, and all the time one is thinking up new ways of presenting things"

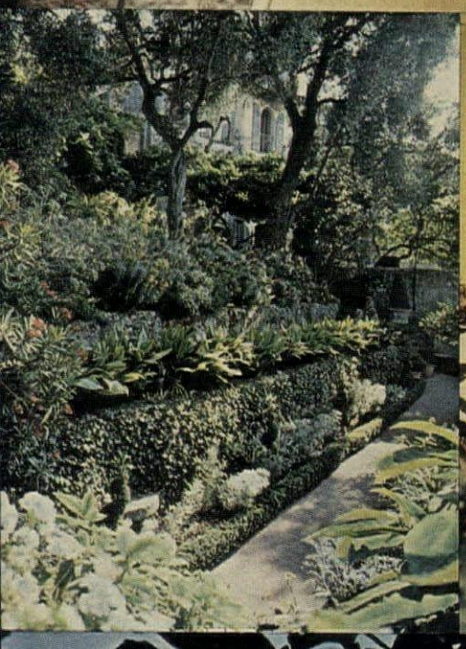
Citrus trees with white-daubed trunks grow in the sunken garden called the mandarin walk, *above*, a sun-stitched tapestry of leaf colors, shapes, and textures. The white of the trunks and rice-stone paths is a foil for blue-green rue, artemisias, arums, alliums, round-leaved ligularia. Along the wall, *above and opposite page, center left*, are oleander, euphorbias, strap-leaved aspidistra (our Cast-iron house plant) that conceal in-season pots of agapanthus, lily of the Nile. On the dining terrace partly shaded by grape leaves, *right*, guests enjoy the view of Beaulieu Bay and perhaps a breakfast with marmalade made of oranges and lemons from the garden.

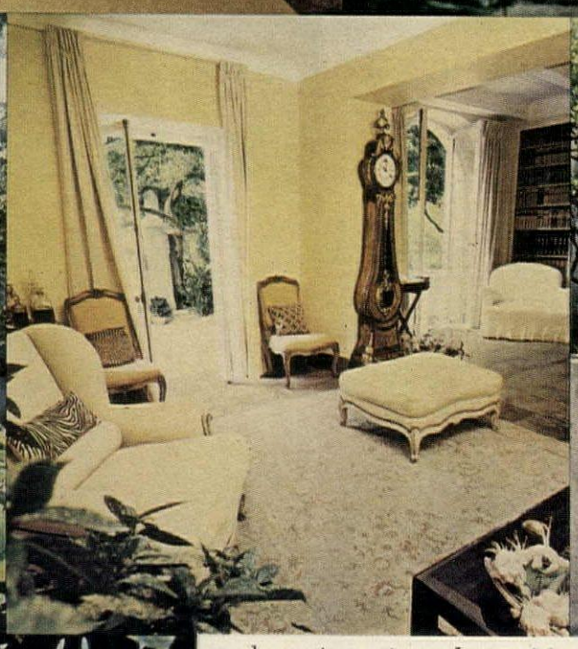


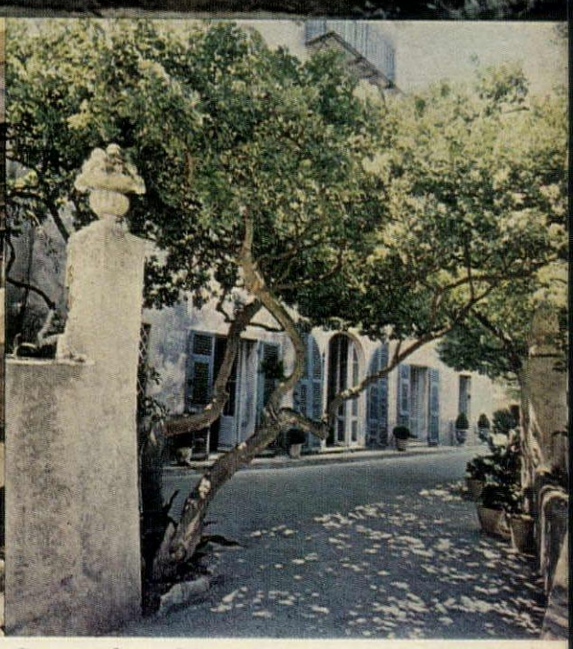
"For the house, the colors were limited to variations of green and yellow"

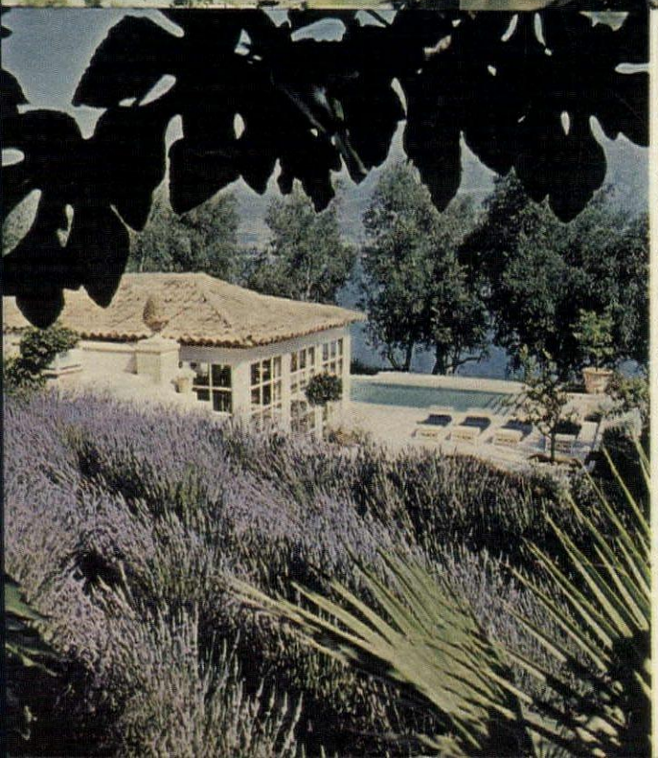












In decorating as in gardening, Mr. Cameron limited himself to a few quiet colors. The drawing room, *above left, center, and below,* is pale yellow and deliciously cool in summer. It opens to the grape-shaded terrace in front of the house and the walkways, *above,* to and from various gardens. Obliged to block out two windows to obtain space for paintings, the owner made up for the loss of light by washing the room in yellow and using raw silk curtains of the same color. Their luminosity sets off the leather-bound books, fine 18th-century French furniture, the terra-cotta tile flooring, the carpet made in Kashmir for the house, even one of Mr. Cameron's apricot pugs. Two of the paintings in the room are a Dutch seascape of Charles I's royal yacht and an Elizabethan portrait of Lady Lovelace, *right.* The plant is an aucuba variegata in a basket from Singapore. From the house, steps lead down the steep hillside past banks of lavender, framed by fig and indigenous palms, *left,* then to the swimming pool pavilion with its pot plants and olive trees, *left.* Even here, colors are as unobtrusive as they are in the terrace gardens and the house.

HORST



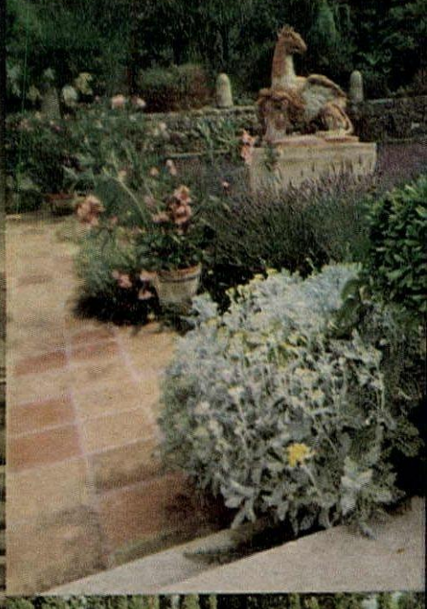


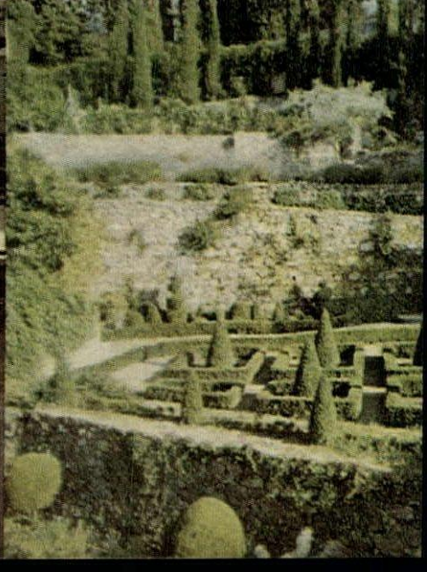
Everywhere at Le Clos Fiorentina there is harmony of color and of form, even in daring combinations such as formal spheres of boxwood and feathery artemisia, *left*. Form becomes subtle rhyme, nature's own mimicry, where spires of cypress trees are repeated by spikes of lavender, *right*. Pittosporum, *below right*, and dusty miller in yellow bloom, oleander, and low-growing gazania uniflora surround this terrace, a pause in the descent from house to swimming pool. A pair of 17th-century griffins overlook the pavilion's red-tiled roof, which is curved in the Portuguese manner. The glassed ends, *opposite page and below*, house a collection of cymbidium orchids, aloes, camellias, amaryllis. On shelves behind glass in the seating area, *below*, is a collection of seashells. Near a pillar and near the sofa are flourishing green bay trees, lauris nobilis. Here, as on the sunny end of the dining terrace at the house, rattan furniture is either natural or painted white. The cushions are of waterproof nonglossy white material. Towels match the lavender hillsides. Nothing competes with the gardens' colors. Other glimpses of Le Clos Fiorentina, *bottom row left to right:* Boxwood garden and Chinese Chippendale stair railing that leads to hilltop terraces where, each spring, early irises bloom at the feet of flowering Judas (Cercis) trees. A table set with bird plates by Picasso and a ceramic chariot. Guest room with beds covered in white quilted cotton and hung with airy white voile. A seeming-sculpture, *far right*, actually an 18th-century lightning conductor from Cézanne's home in Aix-en-Provence; Mr. Cameron painted it white, set it on a plinth, another form of visual poetry.

HORST





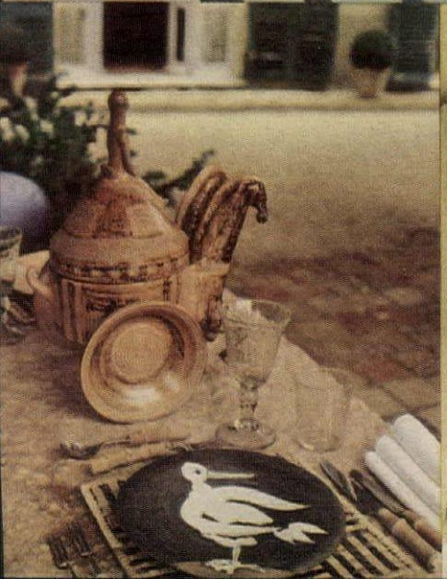


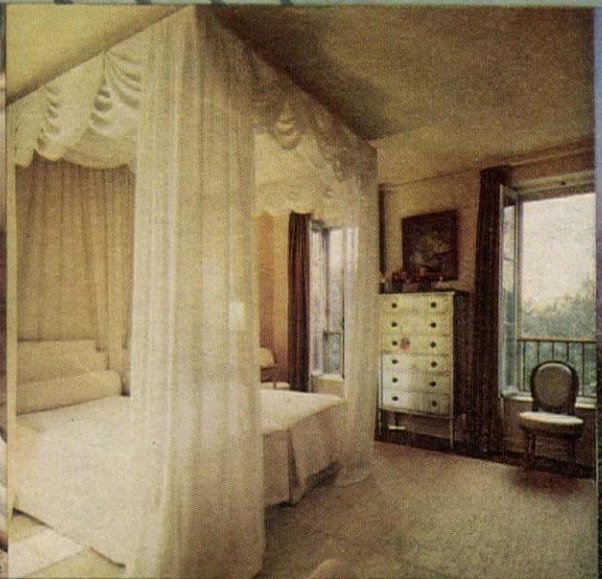


TERRACES IN THE SUN

"A garden and a house should be
a highly personal statement,
a form of visual poetry"









Remodeling to get more living out of each room

The surprise of a Caribbean wing in Connecticut

At first glance, 1, it's a pleasant suburban house, the winding driveway down from the road butting into blind garage doors, a glassed-in breezeway, the rest of the house off there somewhere to the right. Comfortable, friendly, typical—but, 2, take a closer look. Advertising executive Folke Lidbeck has added a very private pleasure palace to it, and so made his house exceptional.

The garage sits on top of a new game room that doubles as a place to keep guests. But the real transformation isn't visible until you walk around the house. There, facing a lawn fringed with woods through which, in summer, no other house is visible, is a cool Caribbean façade, 4, its simple restraint at home even in Connecticut, which admires its own reflection in the swimming pool at night.

The simplicity is deceptive. The new addition includes well-loved parts of at least four countries, places the Lidbecks remember fondly—but it's not a house in which international influences jumble together to produce something vaguely cosmopolitan. Rather, specific national references maintain a separate and very peaceful coexistence.

First, there's the bocce court, 3, a macadam strip scattered with balls, dedicated to a favorite Italian pastime.

Then, 4 and 5, there are the broad brick terraces surrounding the pool, set with chaise lounges and tables, reminiscent of the south of France.
Tucked behind the original garage, now a study (downstairs windows on the left), is a sauna, souvenir of Mr. Lidbeck's Swedish childhood.

Most important, the jewel inside the elegant box, is the new garden room. "We've always loved the islands of the Caribbean," says Babs Lidbeck. "We wanted something that would give us the feeling of being there. Orderly, sort of formal, maybe, but relaxed and full of color and light." With architect Robert Hatch they achieved it with patterns and texture, space and light. The arched doorways that echo each other on every side of the room—those in the inner wall have dark mirrored panes—make it a gazebo seemingly surrounded by tropical greenery. Bubble skylights, *see plan, below,* sift light over the jungle inside. The cool, classical parapet around it all encloses a roof patio for sunbathing. The wing on the right is a carefree throwaway for balance, shelter for a marble child, flowers, a few sticks of firewood in the winter.

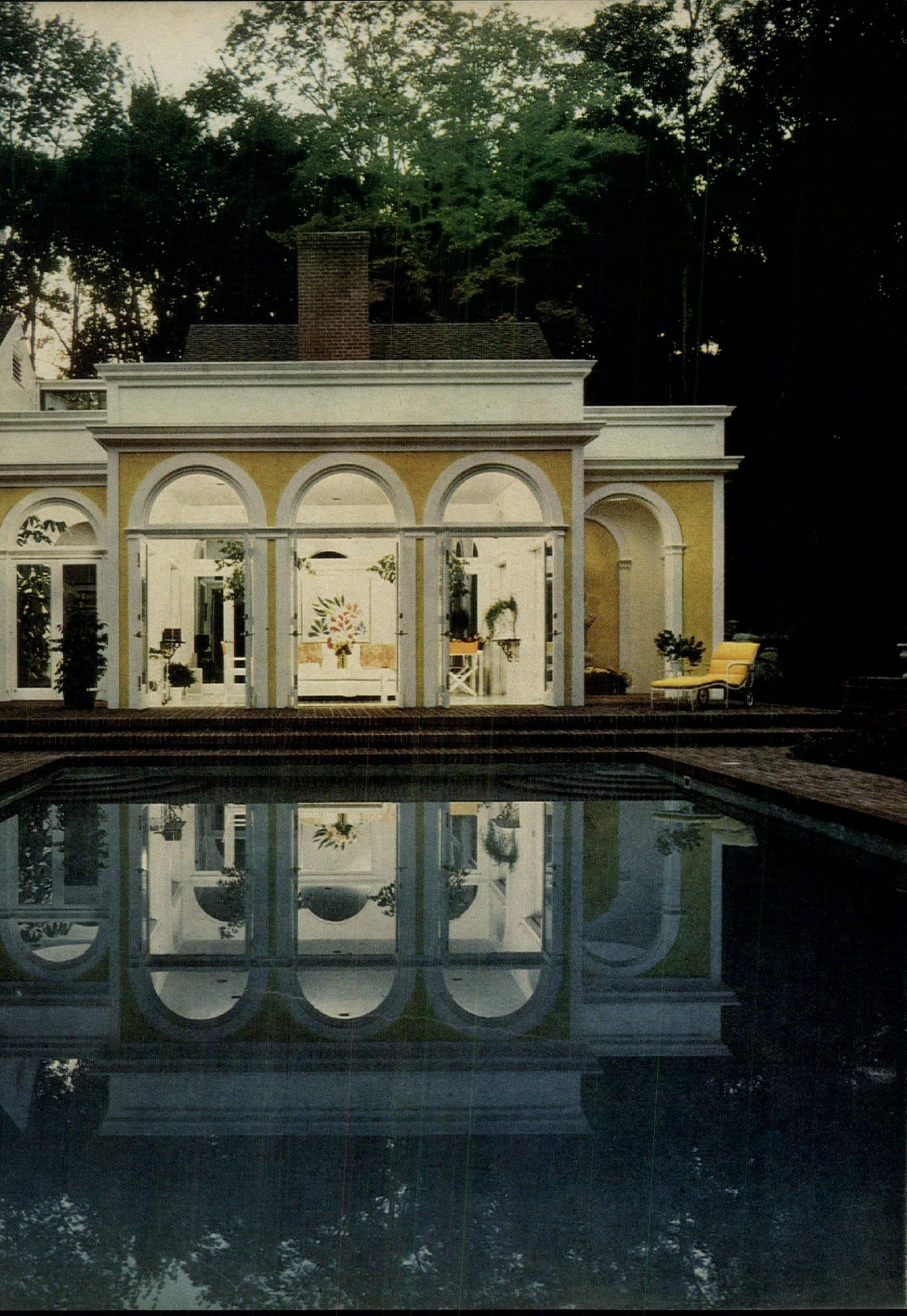
A thoroughly American event occurs this June, in the Lidbecks' little League of Nations, when a platform is laid over the bocce court and a canopy is spread for the wedding of daughter Laura.



SIEGEL

For building materials and equipment, turn to page 210

TOM YEE



TOM YEE

Life in the new addition is informal, a kind of year-round vacation. "Like being in the Caribbean without having to get there," laughs Mrs. Lidbeck. But it's planned for Connecticut winters, too. One of the matching garden room sofas, *above,* is covered in white vinyl to welcome wet bathing suits but the other is a warm gay print just as suitable for winter fireplace-watching. The pillows mix. "It looked a little stark the other way," says Mr. Lidbeck. The shiny floor tiles have radiant heat for bare wintertime feet.

In the summertime, lunch is often outside, where a locust provides just enough shade for new sunburns. The terrace has handy access to a small bar off the garden room.

As they stand at the sliding glass doors of the entrance, guests can look up, 1, to the sliding glass doors to the roof deck. The stairway is lit by a Scandinavian chandelier and by a nonsliding glass roof. The orientation of the house allows little direct sun. Instead, jungle plants thrive on the intense indirect daylight they love. The schefflera, 2, has grown a foot under the glow of the skylight. A hose under the stairway allows wholesale watering that doesn't bother the brick floor a bit. On the left wall, a Talavera tile fountain, bought and carefully crated in Spain, sounds like a distant mountain rill. The hall looks like an exhibit in a botanical garden.

The new bar, 3, is useful for informal entertaining. But the main kitchen, 4, got some renovation, too: new cabinets, new white sliding doors to close it off, new appliances. Where the study once was, there is now a new formal dining room.

The whole project reflects the Lidbecks' plan for years ahead. Of their three daughters, only one is still at home. "We felt the worst thing we could do would be to think of smaller quarters," says Mr. Lidbeck. "What about families and grandchildren?" Even now, school friends camp all over, in guest/game room, on sofas, sometimes on the warm floor tiles—and share the year-long vacation house.



A Caribbean wing in Connecticut for year-round vacation living

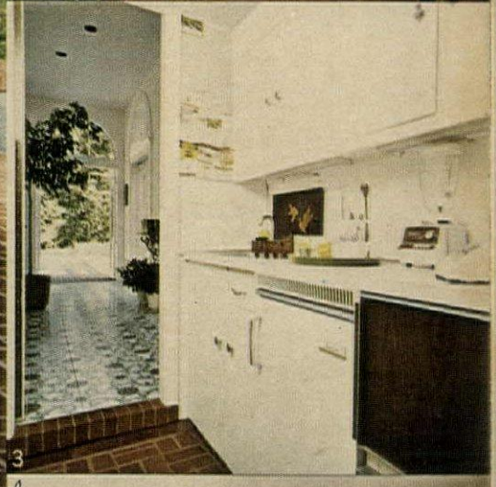




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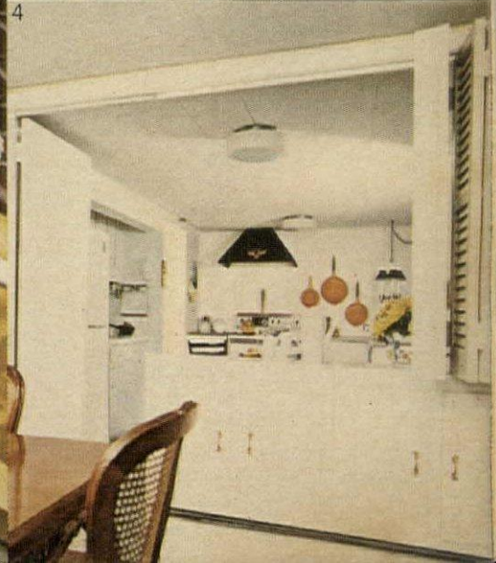


2



3

4





A minuscule dining room, *above*, which, with the original next-door kitchen, *below*, became the sleek, gleaming, new dining-kitchen, *right*.



TED HARDIN

Remodeling to get more living from every room

New hub of the house

from a narrow kitchen and a mini dining room

In the 1920s, it was the custom to build new apartment houses of quality in the tradition of the day. However limited the space, there was almost always a dining room and someone in the kitchen—a cook or a maid. Today, when the "someone" is likely to be you, tradition gets short shrift. More often than not, the kitchen isn't big enough to eat in, and often the dining room isn't either—fine for breakfast, but too small for a dinner party. So why not incorporate the two areas? The merger can work beautifully, as you can see in this ingeniously successful example of remodeling. The wall between kitchen and dining room disappeared, *see plans, far right,* to provide enough space for the demands of an ardent cook who likes to entertain in the kitchen, stylishly, yet comfortably. When the old kitchen was gutted, all the foibles of fifty-year-old construction came to light—jigs and jogs, unsuspected beams, out-moded wiring and plumbing. The challenge was major and was met from the ground up. New wiring and plumbing were installed, and then a series of cabinets of various depths was designed to square off the room with jogless walls. Appliances were fitted, without wasting an inch; anything that could be recessed in a wall *was;* there is storage for everything —all out of sight; and a table and four chairs sit in an island of space that can be circled for serving.



18 components, some quiet, some active, designed to save time, space, and energy

1 Spice cabinet, right where it should be—above the chopping-block, food-preparation center.

2 Built-in toaster that pulls out from the wall. No problem of storage, no cord to snarl up, no need of counter space.

3 Food Center. A surface plate flush with the chopping-block counter operates seven cordless appliances stored in the base cabinet below.

4 On double sink, a removable chopping block fits over shallow section that is perfect for washing vegetables.

5 Hot-water dispenser. Instant 190 degree steaming water. No waiting for the tea kettle to hurry up.

6 Under sink is cabinet with pull-out wastebasket, towel rack, space for soaps, detergents.

7 Microwave oven literally cooks and browns in minutes. Great time and energy saver.

8 Wall-mounted electric can opener. Easy to get at, requires no counter space.

9 Alabaster-like countertop, heat-resistant for hot pots, cool surface for pastry.

10 Dishwasher that has seven push-button cycles to spare hands, back, and patience.

11 Double-decker gas range with waist-high broiler, eye-level upper oven and a self-cleaning lower oven.

12 Track lights installed on supporting beam. Slide, tilt, focus them.

Operating costs for a collection of appliances such as these vary according to where you live in the United States. But by using *basic average costs*—($.0236 per KWH kilowatt hour) for electricity and $2 per thousand cubic feet for gas—the following figures are reasonably accurate. Caloric double gas range: About a penny to use the upper oven for an hour at 350°; about $.05 a cleaning for the lower self-cleaning oven; about a penny to use the thermostatically controlled top burner for 2½ hours at 200°. Sub-Zero refrigerator-freezer: $.158 a day; one cycle of ice cubes, $.00044. KitchenAid dishwasher: $.58 a month for one full cycle a day, plus two rinse and hold cycles. KitchenAid hot water dispenser: $.85 a month for 8 cups a day. NuTone Food Center: less than ½ a cent to make, for example, one recipe of mayonnaise. In the Thermador microwave oven, you pay more for speed: .36 KWH or less than 9 cents for a 17-minute baking, the time it takes to roast a 2½ pound chicken. Thermador wall toaster: $.0000115 to toast two pieces of bread medium brown. Thermador electric can opener: $.00069 to open one No. 2 can.

13 Above-cabinet space for hard-to-store things like the baskets here—as useful as they are pretty.

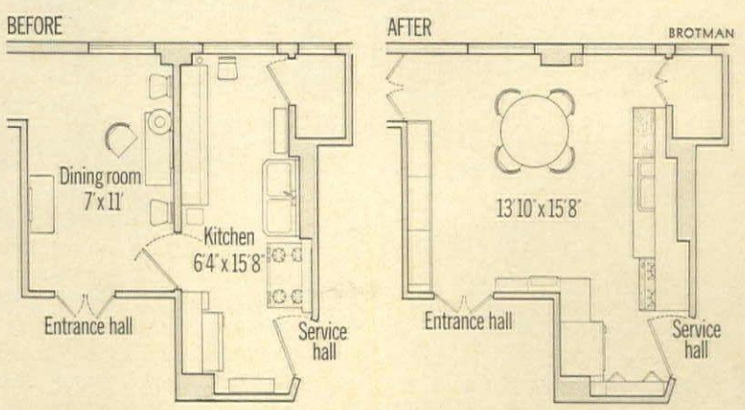
14 Around the corner in an ell, the automatic defrosting refrigerator freezer with a frost-free ice maker. Freezer below, refrigerator above—contents seen at a glance.

15 Also in the ell, a storage cabinet with pull-out shelves for frying pans and cooking pots.

16 Bookshelves for all the cookbooks a gourmet might fancy—right where she wants them, *at hand*.

17 Sewing center with fold-down ironing board, a safety turn-off switch for the iron, sewing machine storage.

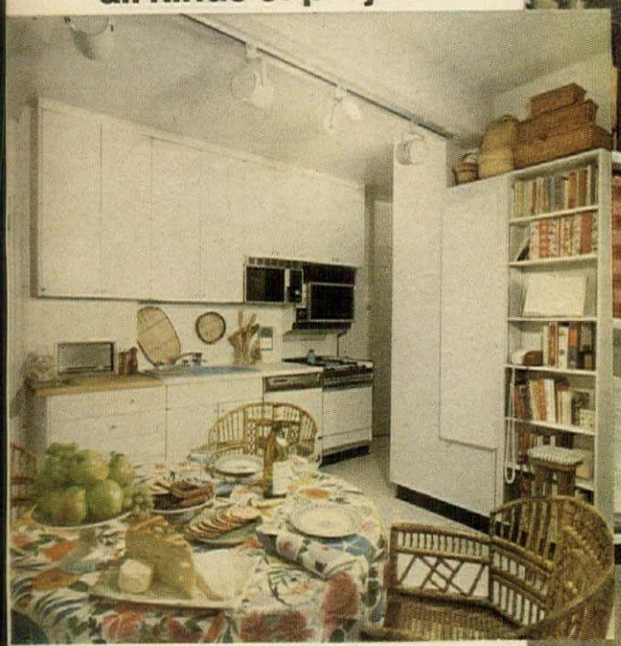
18 Glazed ceramic tile flooring in 4-inch squares. Pure white, handsome, cleanable with a damp cloth.



Dining chairs and table, *left*, make an inviting little island for entertaining. At the moment, a late breakfast, the table bright with "Blue and White Plaid" Italian earthenware from Altman's. Building facts, page 210.

DAVID MASSEY

New hub of the house, a master room for cooking, entertaining, all kinds of projects



In repose, with all its cabinet doors closed, *above and right*, the kitchen becomes a gleaming white shell—lit up, when guests are coming, with a table laid with one of Ken Scott's vivid flower-bed tablecloths.

The table itself has a pedestal base, a laminated plastic top, and comes from the Door Store. Bare, it is also a highly useful work surface. Made in Taiwan, the chairs, from Four Corners Imports by Thomasville, are handturned, handcarved bamboo with cane seats and a mottled parchment finish. On the floor, 1, a white, space-extending flow of glazed ceramic tile by American Olean. The spice cabinet, 2, is one of the kitchen's examples of turning problem spots to good advantage. Because of the jutting-out of the wall behind it, the cabinet had to be very shallow—not much room, but perfect for cooking staples and spice jars stationed two deep—all within arm's reach of anyone working at the food preparation center. Just as handy is the Thermador wall toaster, 3, which takes two slices of bread, has a knob to select the desired degree of doneness, and a safety switch to turn it off when closed. Grapefruit? Slice it on the chopping block with a knife chosen from the compartmented cutlery drawer, 4. Each knife fits in a slot. No fumbling, no cut fingers. Set flush with the chopping block is the surface plate for the NuTone Food Center.

At the moment, the blender is in place. Stowed away in the base cabinet below are six more appliances: mixer, knife sharpener, juicer, shredder-slicer, meat-grinder, and ice-crusher. The works. Looking into the ell leading to the service door, 5, we see the Kohler sink, beautifully blue, with its two bowls—one shallow, for washing fruits and vegetables, and topped with its own little chopping block; the other deep enough for even the roasting pan.

To the right of the faucet is the KitchenAid hot-water dispenser, and across the aisle is a Sub-Zero refrigerator-over-freezer, 30 inches wide, 24 inches deep—ideal for a compact kitchen. In the frost-free freezer, an ice-maker eliminates the tiresome chore of filling ice trays. Next to the sink is the KitchenAid dishwasher, cycled to soak, hold partial loads moist, wash full blast (dinner plates) or gently (glasses), rinse, and sanitize. It even warms plates. Its countertop and backsplash are DuPont Corian, a smooth, stone-like material that is heat, stain, and scratch resistant. On the wall, a Thermador electric can opener, and above it, a Thermador Microwave oven. Then comes the Caloric double-decker gas

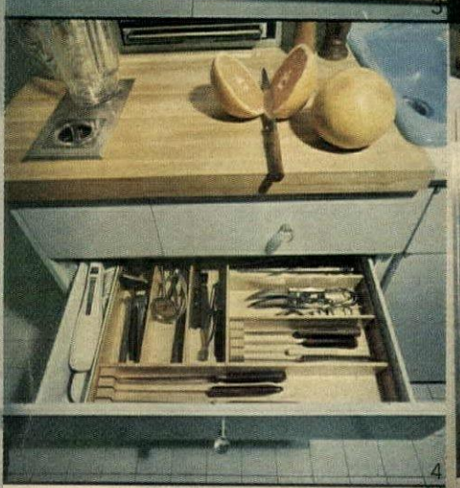


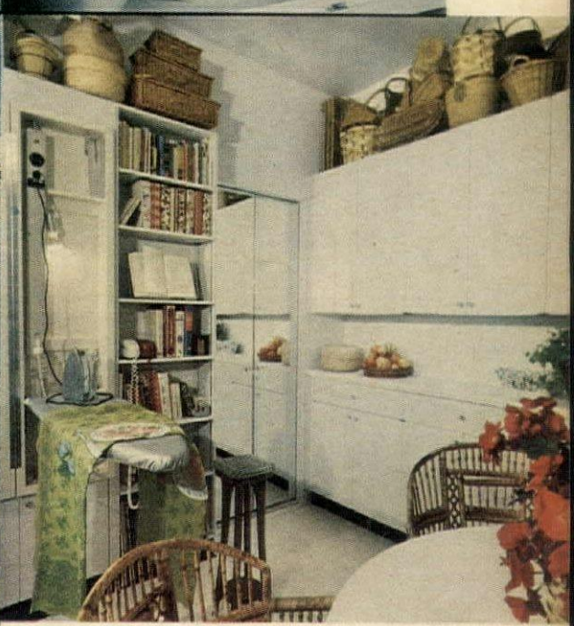


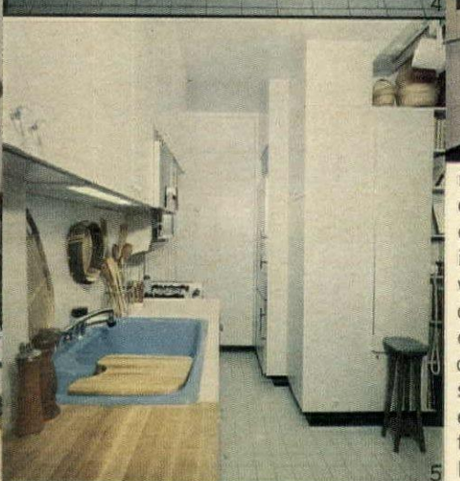












range, a wondrous thing with a comfort-level cooking surface (lower than the average countertop) and a "burner with a brain." You set it at the degree of heat you want, and it stays that way. At the end of the ell is a shallow double cabinet—one side for canned food storage (two cans deep), the other a broom and cleaning closet, 6. Opposite the range is a cabinet, 7, with shallow tray-drawers for skillets and all equipment needed near the stove. Roaster and trays go in the top section. At kitchen center, the Iron-A-Way ironing board (in the cabinet are a spotlight and a safety timer control switch for the irons) swings down for action, and on the wall opposite the "work" wall are banks of cabinets, 8 and 9, for china and glass, all with shelves adjustable to what they hold. Special racks hold cups. Base cabinets have a Corian backsplash and countertop—a fine buffet, fine for assembling things. Drawers hold flat silver, lower sections store hollow ware, big casseroles, and linen. Double doors, mirrored on both sides, open to the entrance hall. Kitchen and cabinets —all with China White steel interiors and wood doors with a Dover White wood-grained finish—designed by St. Charles of New York City. Clear acrylic knobs are by Paul Associates. Lightolier track lighting. Building facts, page 210.

DAVID MASSEY

"When the weather is warm, iced spiced coffee is delicious—coffee simmered with sticks of cinnamon, a dash of clove and nutmeg, and left to ripen overnight"

HOSTESS THOUGHTS *continued from page 46*

wrap. These can be heated in the "bag" by placing it on a trivet or steamer in a big pot over hot water. Crocks of butter on the table obviate one more last-minute kitchen chore. I also include an assortment of jams and marmalades.

Part IV: Buy or make a sweet finale of bite-sized breakfast pastries, an assortment of coffee cakes, date bars, and the like.

In addition to hot coffee, when the weather is warm, iced spiced coffee is delicious—coffee simmered with a couple of sticks of cinnamon and a dash of clove and nutmeg and left to ripen overnight in the refrigerator.

This is the essential scheme. Now for ***the luncheon version.*** still four parts and three buffets, same attack, same planning.

Part I: At lunch punch bowls hold gin and tonic with lime slices in one and bullshots in other, with serve-it-yourself buckets of ice on the side. Instead of crudités, Bovril bread—thin rounds or squares of bread, spread with a mixture of softened butter and Bovril (a stick of butter blended with a tablespoon of the extract) and baked until just crunchy. This delight will keep in airtight jars for days, needs no reheating.

Part II: The fruit table is now a salad bar offering platters of thick-sliced, peeled tomatoes dressed with oil, vinegar, and basil, pickled beets, dilled beans, and a bowl of finely shredded greens to be eaten, just as is the brunch fruit, before, after, or with the main course. For juice, Bloody Shames are good quenchers—vodkales Bloody Marys, that is.

Part III: No crêpes this time, tortillas instead, which can b bought canned or frozen. Soften in hot water, dry, and roll aroun creamed chicken. Heat and, just before serving, pour a thin, piquan guacamole over them. No potatoes but hominy grits into whic Cheddar cheese or mozarella bits have been stirred at the last mi ute. Greek meatballs are fine with this, made of ground lamb, pi nuts, and flavorings, cooked in oil and frozen, if you like, to be r heated for serving. Middle Eastern cookbooks have a variety keftedes recipes. Chili-flavored deviled eggs suit this menu. Th biscuits may be the same as the brunch ones or varied with the a dition of a dash of mustard or cumin.

Part IV: Iced tea, hot coffee, small tarts, and petits fours.

On to ***dinner or supper*** if you prefer.

Part I: Have an open bar, but for a crowd stick to the punc bowls. Scotch and soda "punch" is a surprise—just scotch and soc but people always ask what the delicious punch is. Fill bowl with i cubes and a highball mixture. In other, try martinis on the roc with lots of rocks. Stick to Bovril bread—a winner anytime.

Part II: The salad bar is now a cold vegetable smorgasbord, pla ters of lima beans, peas, tiny carrots, and a bowl of artichoke hear or cold ratatouille. Dress the vegetables discreetly with a mild dres ing. Serve a good cold soup instead of juice.

Part III: Consider a rich blanquette de veau, plain rice, a Swedish meatballs. Stuff the eggs with pickle yolk blend. Flavor t biscuits with herbs in the dough before baking and try pickl kumquats as a condiment.

Part IV: Espresso demitasses, a selection of cheeses, cracke and gaufrettes should do nicely. ■

PHOTOGRAPH BY EMERICK BRONS

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WINE & FOOD

A NEW SUPPLEMENT TO HOUSE & GARDEN OF QUICK TIPS · SUPER RECIPES · EXPERT ADVICE

RECIPES FROM HISTORY-MAKING AMERICAN HOSTESSES

Dolley Madison
Jennie Churchill
The Duchess of Windsor

20 FRESH WAYS WITH GREENS AND HERBS

THE FAMOUS LINZER TORTE

How to make this delicious raspberry tart step by step

CHECK YOUR WINE KNOW-HOW WITH A QUICK NEW QUIZ

By Sam Aaron and David Reilly

HOW TO GET A KICK OUT OF DANDELIONS

Sandra Oddo shares her adventures in wine-making

Green garden lettuce—romaine and Boston—sprinkled with snipped chive blossoms. For more ideas with greens and herbs, please turn the page.



Washed by GE's Potscrubber™ Dishwasher. Witnessed by Good Housekeeping.

Good Housekeeping can't afford to take chances with their good reputation.

So when we asked them to witness a demonstration of our Potscrubber Dishwasher on September 18, 1973, we knew they'd be tough.

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Show that the Potscrubber cleans dirty pots normally found in the home.

First came the pots and pans. Aluminum, ceramic, porcelain enamel on iron, glass, stainless, even an old pot of questionable origin was used. Non-stick-coated items were rejected. They were too easy.

Then came the messy part. Our home economists outdid themselves with an assortment of tough cleaning problems. We had chicken in gravy, pea soup, sticky beef stew, a thing we called "spinach disaster," angel food cake (a real tough one), and chicken cacciatore. And as if these nightmares weren't hard enough to clean, we let them "age" 3 hours to simulate your "standing time" at home. Then we washed them along with full loads of soiled dishes.

A lot of different kinds of pots and pans.

A lot of different kinds of cooked foods.

And Good Housekeeping watched every move we made for three solid days. These are unretouched "before" and "after" photographs. Proof of what the GE Potscrubber Dishwasher can do under some of the tough conditions you might have at home.

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The Potscrubber Dishwasher... another reason why GE is America's #1 major appliance value.

GENERAL ELECTRIC

Recipes from history-making American hostesses

With their skillful entertaining Dolley Madison, Jennie Churchill, and the Duchess of Windsor have helped shape the course of history. Their dinner tables, famous for good food, attracted varied talents. Influential friendships were formed, politicians reconciled, careers made or changed. Here are some of their favorite recipes.



DOLLEY MADISON

Dolley Madison was hostess for two presidents, Thomas Jefferson and her husband, James Madison. Hospitality was the presiding genius of her ...e, and her table was invariably ...rvest festival of all that was ...tiful and delicious in Ameri... feasting. All five of Dolley ...ison's recipes on these pages ...taken from *The Presidents' ...book** by Poppy Cannon and ...cia Brooks.

GINGER POUND CAKE

...most other Americans of her ...d, Mrs. Madison was a great ...ver in gingerbread and served ...en. Sift 2 pounds flour and ...it to 1 pound sugar creamed ...1 pound butter. Beat 10 eggs ...tly and add them to the ...h, along with 1 pint molasses ...½ pint sour cream. Add 1 large ...chopped preserved ginger and ...spoon soda dissolved in warm ...r. Mix and beat altogether. ...in 2 well-greased and floured ...5-by-3-inch pans in a medi... ...low (325°) oven for 1 hour, ...til done.

PUFF POPS

...is an old English version of ...opover. Beat 1 egg thorough... ...ld 1 cup milk, then slowly add ...o flour sifted with ½ teaspoon ... Stir until well blended (2 ...tes with a rotary beater or 1 ...te with an electric beater). ...not overbeat. The batter ...ld have the consistency of heavy cream. Melt 1 tablespoon butter; use it to grease custard cups or muffin tins. Fill the pans ⅔ full with the batter. Bake in a good hot (450°) oven for about 20 minutes, then reduce heat to moderate (350°) and bake 15 to 20 minutes longer. Remove immediately from the tins and serve fast while hot and puffed. Makes 8 to 12 popovers.

CRANBERRY CHUTNEY

Ingredients: 12 tart apples, 2 cups cranberries, 3 green peppers, 1 cup raisins, 2 cups vinegar, juice of 4 lemons, 2 cups sugar, 1 tablespoon ginger, ¼ teaspoon cayenne, ½ teaspoon allspice.

Method: Pare, core, and chop the apples. Chop the cranberries. Mix the two together, adding the chopped green peppers and the raisins. Add sugar, ginger, cayenne, and allspice. Stir in the vinegar and the lemon juice and mix well. Be sure all ingredients are well mixed. Cook them in a saucepan over low heat until mixture is thickened. Stir often to prevent burning. Pour the mixture into clean, hot, sterile jars and seal.

Continued on page 152

JENNIE CHURCHILL

Lady Randolph Churchill, according to Rosa Ovenden, who worked as a party cook for all the great hostesses of her day, "only wanted a few things but those things she wanted most perfect, and perfect things to eat. She always put her money in a few things." These traditional Edwardian recipes were typical of the food that Lady Churchill served; the lobster and lamb patties were favorite foods to pack in hampers for the races or to serve for supper during a ball.

CREAM FILLED BRANDY SNAPS

Using a classic recipe for brandy snaps, stuff them with vanilla whipped cream laced with almond or peach liqueur and dust ends with finely chopped pistachios. If a ginger taste is desired, add ginger wine to flavor whipped cream. A rosette of whipped cream for the ends can be made and trimmed with chopped crystallized or preserved ginger. Three per person if served alone, or with a compote of oranges, serve 1 or 2.

STEAMED HOT CHOCOLATE PUDDING WITH DARK CHOCOLATE SAUCE

Ingredients: 1 cup fresh bread crumbs; 2 ounces granulated sugar; ¼ teaspoon vanilla essence; 2 ounces grated cooking chocolate; ½ pint warm heavy cream; 5 beaten raw eggs; rich dark chocolate sauce; if desired, hot cooked fruit laced with maraschino.

Method: In a bowl mix together bread crumbs, sugar, vanilla essence, and chocolate. Pour cream over mixture and let stand until bread is well soaked. Mix in eggs and cover bowl with foil and steam for ¾ hour over boiling water. Turn out onto a platter and coat completely with a rich dark chocolate sauce. If desired hot fruit can be put in the center of the pudding.

QUAIL PUDDING

Adapted from Rosa Lewis's recipe, a favorite of King Edward VII.

Season the quails with salt and pepper and lay in a deep dish. Sprinkle with finely sliced onions or shallots, coarsely chopped parsley, shreds of thyme and bay leaf and garlic, if desired. Pour oil over this mixture and a squeeze of lemon juice. Leave in this marinade for a few hours. Using the recipe below, make a suet pastry, and line a bowl with it. Wrap slices of paper-thin beef that will dissolve when cooked around each quail (one for each person) and place in the bowl. Add some finely chopped mushrooms, and parsley, and shallots, and some good chicken stock. Put the rest of the pastry on top and steam over boiling water for one hour. Serve with rice or barley.

Continued on page 152

DUCHESS OF WINDSOR

The Duchess of Windsor likes to give small parties. Six persons to a table she finds the perfect number for the kind of verbal Ping-Pong she likes; when the group is larger she sets up a series of round tables. She loves American food and has had great success incorporating such favorites as Virginia ham and corn fritters into her Paris menus.

ASPARAGUS AND PECANS ON TOAST

Ingredients: 1 pound asparagus tips cut to size of toast, ¼ cup butter, 1 tablespoon lemon juice, 2 tablespoons chopped pecans, salt, and pepper.

Method: Boil asparagus and drain well. Melt the butter with the lemon juice and add the chopped pecans and salt and pepper. Arrange the asparagus on slices of toast (cut in rounds) and pour over them the butter-pecan sauce.

AVOCADO TAHITI

Ingredients: 3 avocados, ½ cup brown sugar, and ½ cup rum.

Method: Split avocados in half lengthwise and remove pits. Dissolve brown sugar in the rum and pour into cavities. Serve avocados on bed of chipped ice.

YOUNG CHICKENS, CORN FRITTERS, AND FRIED BANANAS

Split chickens and open up butterfly style. Brush with peanut oil and place in 450° oven breast side up. Baste and turn over. Salt and pepper that side and baste again. Cook for 20 minutes. Sprinkle dried bread crumbs over the breast side and moisten with melted butter, and pass under the grill for two minutes. *(Continued on page 152)*

"We sat down between fifteen and twenty persons to Dolley Madison's most excellent Virginia breakfast: tea, coffee, hot white bread, light cakes, a pone or corn loaf, cold ham, nice hashes, and chicken"

Make the most of Vandermint, the great Dutch after-dinner liqueur.

Because not only can you drink Vandermint, you can eat Vandermint. In a parfait. Or pie. Or mousse. Imported from Holland, Vandermint is an exquisite chocolate liqueur that has great possibilities.

What more could you want? Somebody special to give it to.

1. VANDERMINT CHOCOLATE CHEESE PIE: Cream 3/4 cup Vandermint, 8 oz. cream cheese. Add 1/2 cup milk, 1 pkg. (4-1/2 oz.) instant chocolate pudding; beat smooth. Spoon into 8" chocolate crumb crust: 1-1/4 cup chocolate snap crumbs; 1/3 cup soft butter. 2. VANDERMIST: Pour 2 oz. Vandermint over crushed ice in champagne glass. 3. VANDERMINT ALEXANDER: Shake 1 oz. Vandermint, 1 oz. gin and 1 oz. cream with cracked ice. Strain into cocktail glass. 4. VANDERMINT & ICE CREAM: Pile scoop of ice cream into dessert dish. Top with Vandermint. 5. VANDERMINT & VODKA (V&V): Pour 1 part Vandermint and 2 parts vodka over cubes in a "rocks" glass. 6. VANDERMINT PARFAIT: Alternate Vandermint and scoops of pistachio, chocolate, coffee ice cream in parfait glass. Top with whipped cream, splash Vandermint. 7. VANDERMINT MOUSSE: Mix in blender 6 oz. semi-sweet chocolate pieces, 1/2 cup Vandermint. Blend. Add 1/4 lb. soft butter (in pieces), 4 egg yolks. Blend. Beat 4 egg whites, 2 Tbsps. confectioners sugar till stiff. Fold into Vandermint mixture. Pour into dish lined with Vandermint-dipped ladyfingers. Chill. 8. VANDERMINT FONDUE: Melt 6 oz. semi-sweet chocolate pieces. Stir in 1 cup sour cream, 1/2 cup Vandermint. Serve warm. Dip strawberries, cookies. 9. DUTCH COFFEE: Pour jigger of Vandermint into a cup. Add hot coffee and top off with whipped cream. 10. VANDERMINT STRAIGHT.



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How to get a kick out of dandelions

Sandra Oddo shares her adventures in wine-making

Dandelion wine. Grandmothers standing in farmhouse doorways. Creaking porch swings and the intoxicating smell of spring air. Nostalgia incarnate. . . .

Actually, dandelion wine is a drink hardly anybody is old enough to remember these days. My own grandmother was a teetotaler who waged fierce war on those dancing yellow weeds that besmirched her lawn in the spring. I never even knew anybody who *knew* anybody who'd drunk dandelion wine until I ran across a recipe in an old cookbook, that same year I first decided to try making wine.

This is what it is like: dry, sherry-ish, with a faint memory of the meanness of March winds. Light yellow in color; the taste is yellow too. Just a little flowery, a delicate pungent aroma. Drunk in December it is a memory and promise of spring; drunk in June, ice cold, it is fortification for the heat of summer. It is also one heck of a lot of work to make, but now a demand has been set up by family and friends. The government doesn't object (in a moment of blindness or benevolence at the end of Prohibition it allowed as how heads of households duly registered with the Internal Revenue's Form 1541 could make up to 200 gallons a year). So every spring now I find myself out there stalking the wild dandelion.

The time for dandelions is May, give or take a month. The season may seem endless to people with green plush lawns but we winemakers have to watch closely: one week dandelions will be just beginning to spot the meadows, the next they'll be ghosts tossing their down to the winds. If it should rain during the week or so they're at their peak, you've had it for that year. Since my house is in the woods, I save the three or four dandelions we have to look at and go scouting on the lawns of neighbors—it's become a community occasion—outfitted thus: one m suring cup, one portable contai (our wastebasket, scrubbed scalded), several pairs of sciss jeans with a good stout seat.

You need a hot day full of s shine for picking and—brace yo self—for each gallon of wine will need *one gallon* of little low petals. It takes a truly ast ishing number of dandelions produce a gallon of flowers, so can con them into it I bring complices. I've found that nove can be used to enlist neighborh children temporarily—on an av age, one really helpful child worth about a quart of flowers fore he wanders off to catch fr but I'll use all the help I can

The operation works like t Grasp the head of the flower your fingers and gather the pe up into a bunch. With the sciss snip across the base of the bun If some of the green around blossom comes along it doe matter much, but you don't w any of the stem with its bi white sap. Dump petals into m suring cup; when full, dump c tents of measuring cup into wa basket.

This method of collect doesn't particularly impress la growers, since it leaves the r If you're really dedicated you take the root along to make b out of. I've found it's simpler tell my neighbors that: 1) I'll needing the leaves for salad; since I'm taking the flower and tential seeds the dandelions c



Some accouterments for wine: 5-gallon fermenter; bottles; Sanbri corker for popping in corks; decorative lead foil caps; your very own estate label.

JAMES MATH

The right way to pickle is with fresh-grown ingredients. Including the vinegar.

Heinz White Vinegar is a pure natural food made from sun-ripened corn. As fresh and natural as the ingredients you would use in this recipe for Pickled Mixed Vegetables.

To prepare, break 2 med. cauliflowers into flowerets; cook 5 min.; drain. Cut 2 red, 2 green peppers into strips. Peel; quarter 6 med. onions. Combine 2½ cups Heinz White Vinegar, 1½ cups sugar, 1½ cups water, 2 Tbsp. salt, 1 Tbsp. each mustard and celery seed, ¼ tsp. turmeric; heat to boiling. Add vegetables; boil 2 min. Simmer; pack one hot sterilized jar at a time. Cover vegetables to ⅛" of top. Seal at once. Makes 5-6 pints.

Heinz–The Natural Vinegars



Heinz

© 1972 H. J. Heinz Co.

"Dandelion wine drunk in June, ice cold, is fortification for the heat of summer"

There's the seethe of bubbles as they foam to the top. There's the merry little pop-pop of the air lock as carbon dioxide escapes, letting you know that alcohol is being left inside. The wine is obviously *working*, putting itself into the job heart and soul. But then the pop-pop settles down to a barely discernible blup . . . blup. Can it be goofing off? Sure, there's sediment at the bottom, denoting yeast activity, but the darn stuff looks like dirty dishwater. Worse, if you sneak a sip, it tastes like dirty dishwater. Dirty *old* dishwater. At this point, the only alternative to giving up the whole project is to hide the bottle somewhere where you don't have to look at it. (If somewhere is dark and cool, the wine likes that.) Bring it out every three months or so and siphon it off the dregs into a clean bottle, just to remind it that there's a job to be done. While you're siphoning, measure the sugar that's left and–why not?–taste it.

Along about the second or third racking (siphoning), suddenly, you can actually see through the stuff. It's clear! (Or, if it isn't, speak sternly to the wine, get some isinglass or bentonite from the wine supply store and use according to directions.) Now, watch out. This is the winemaker's most dangerous moment. Oh, the temptation to whip the wine into bottles, cork them up with real winecorks, let them sit three days and proceed to drink.

Don't! The wine will have an edge like coarse sandpaper, a bouquet not much different from Limburger, and a lamentable youth. Put that 5 gallon jug back in the closet and lock it up for another three months at least. The wine will age more evenly than it would in bottles and you don't run the distinct risk of explosion from whatever fermentation is still going on. Finally, roughly a year after you picked them, the dandelions are ready to bottle.

The proper thing to put wine in

Continued on page 150

ead, and besides; 3) now that yellow is gone you can't see n anyway. Sometimes it works. The faster you pick, it seems, less work you have to do. The ls pack down alarmingly if you at them very long, making it essary to pick more. Therefore, ause it increases work to take ks, I'd suggest planting some- near the refrigerator who will rge from the house periodical- ith ice cold lemonade or beer. even dandelion wine: it is an iration. I'd also suggest *never* easuring petals after you dump n out of the measuring cup. at you don't know can't hurt

low that the flowers are picked, thing to do is rush home right y, before they have a chance urn brown. Dump them into covered container (see recipe), pour on boiling water, cover n up, and forget them for three our days. The cover should be y airtight because they've got nastly smell, and the air will the top layer brown, which cts the color of the finished e. If it makes you feel better, can stir them up once a day. When the tea is ready, or when are, pour it off the petals into ot and boil it about ten minutes. This kills wandering bacteria and the stray yeasts that waft invisibly on the summer air–but if you let it boil longer than about 15 minutes, you may have trouble getting the wine to clear. Pour the hot juice onto the sugar, more or less depending on whether you like your wine sweet or dry. Fill the fermentation vessel, that thing that looks strangely like a bottle, to its shoulder, *not its neck*. I once filled one to the neck and the first rush of fermenting bubbles to its head surrounded the bottle with a sea of sticky gooey froth that attracted flies and bees who promptly got drunk and lay around the house for days. New wine is young and vigorous. Give it room.

When the mixture has cooled to the temperature that babies like for milk, add a little citric acid in the form of orange or lemon juice to keep the yeast happy. Then add the yeast. It is perfectly possible to use plain old bread yeast (one package for 5 gallons), but I'd advise against it. All that crawling around on the lawn deserves a real wine yeast, preferably one designed for Sauternes or Chablis, available in any wine store.

Now comes the most difficult and most important part of making wine: waiting. At first, it's fun.

Go back to nature for all your marinade ingredients. Including the vinegar.

Heinz Wine Vinegar is made from pure grape wine, and fresh water to control natural acidity. Nothing else. You'll taste its natural flavor in this marinade for Shrimp Kabobs.

MARINADED SHRIMP KABOBS

Combine ¾ cup salad oil, ½ cup Heinz Wine Vinegar, 1 Tbs. basil leaves, 1 tsp. sugar, ½ tsp. salt, 1 clove garlic, split. Chill. Pour over raw shrimp and mushrooms; marinate several hours. Skewer with tomatoes. Broil 4-6" from heat for 5 mins. Turn once.

Heinz. The Natural Vinegars.



Heinz

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20 fresh ways with greens and herbs

The tender fresh greens of summer give constant inspiration for salads and vegetable dishes. Sharpened and aromatic with pinches of herbs, they make delicious entrées or accompaniments. Here are quick, fresh ways with all manner of wonderful succulent greens.

by Jane E

Nothing's so glorious as the first tender young leaves of spring especially the garden variety, ripe to be plucked for the first salads of the season. Give **garden lettuce** a bright focus with the addition of julienned beets that have been first marinated in rice wine vinegar. José Wilson likes to do this and also mixes tart greens like **arugula and watercress** with a mustardy dressing using sherry wine vinegar. Black olives can punctuate a green salad, and a little anchovy adds sharp good flavor to the dressing.

Flowers add prettiness to a salad; snipped **chive flowers** add color, the stems a gentle onion flavor. **Violets, nasturtiums, day lilies, squash blossoms** can all add a colorful surprise element to a tossed salad.

Chop **garlic chives** and their blossoms and sprinkle over frozen Italian beans.

Another flower, this one made from Roquefort cheese blended with butter is piped through a pastry bag and tube by Julie Dannenbaum author of *Menus for All Occasions* (Review Press) onto a chilled salad plate to give a surprise dressing for **Bibb lettuce.**

Deep red **oak leaf lettuce** makes a good salad dressed simply with coarse salt and cracked pepper.

Raw beans or edible pea pods from the garden are delicious dressed with cider vinegar and the merest pinch of sugar.

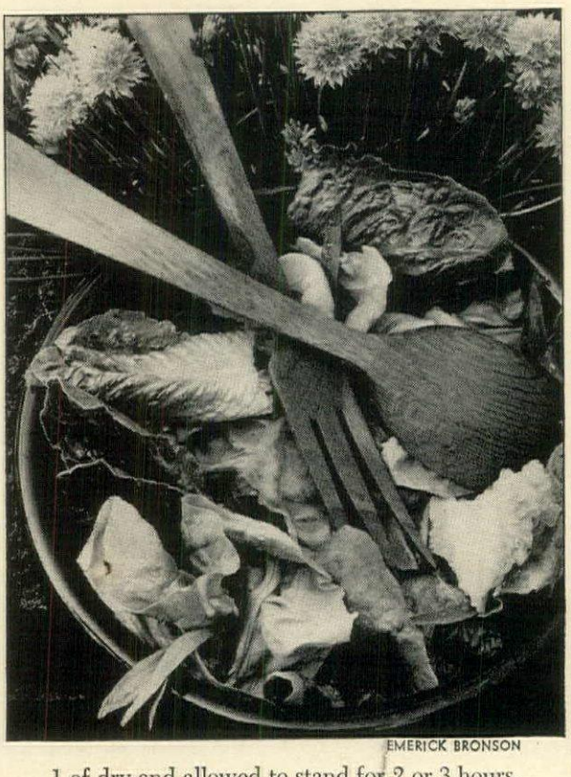
Snow peas (edible pea pods) are also cut into julienned strips by Emerick Bronson and tossed with a bland oil, and rice vinegar. **String beans** can be served the same way.

Tomato juice and paprika make a subtle dressing for **watercress.** Georgette Klinger uses them with juice of a lemon, sugar, water.

Endives are pulled apart leaf by leaf and combined with walnut halves by Air France. The dressing a combination of light olive oil, lemon juice, salt, and freshly milled pepper.

Masses of **chopped parsley** give life to a tuna fish-chick pea salad claims Lily Auchincloss who also adds lemon juice and lots of sliced Bermuda onions. Mrs. Auchincloss dresses **arugula** with oil and coarse salt only; serves a cold shrimp salad with **bean sprouts and chives:** a dressing of olive oil, soy sauce.

Celery is a somewhat slighted salad ingredient, but it can be delicious cut into thin slices as James Beard does and tossed with 8 tablespoons olive oil, 3 tablespoons vinegar, 1 teaspoon tarragon, 1 teaspoon of salt, freshly ground pepper, 2 tablespoons Dijon mustard,



EMERICK BRONSON

1 of dry and allowed to stand for 2 or 3 hours. Simmer sliced **Florida celery** until crisp tender. Marinate in oil, lemon juice, onion, garlic salt, basil, and black pepper for 2 hours. Drain, reserving marinade and add to lettuce lined salad bowl; toss with some of the marinade.

Dress tender **green lettuce** with cream mixed with lemon juice, salt, pepper, and a generous sprinkling of herbs, chopped parsley, tarragon, and chervil.

Leeks make wonderful salads. Simmer in salted water with lemon juice until tender. Drain, chill, serve with peanut oil dressing.

Watercress is good combined with lightly sautéed bread crumbs. Betty Boote mashes a clove of garlic and an anchovy fillet in the bottom of a glass salad bowl, adds the watercress and bread crumbs, tosses with a plain olive oil and wine vinegar dressing.

Serve crisp **romaine leaves** with cocktails suggests Julie Dannenbaum, who supplies a dip made from 8 tablespoons olive oil, 4 cloves mashed garlic, 8 anchovy fillets, 1 teaspoon fresh basil whisked together.

Serve raw **pea pods** and fresh raw garden peas for nibblers.

Quarter **sweet green peppers,** seed them and stuff with chived cottage cheese.

As a first course serve halved **avocados** stuffed with a purée of avocado blended sour cream, lemon juice, and sharp seaso

Combine **peas** with thyme and marj Cook 2 pounds peas until tender and a cup cream together with 2 tablespoons c and parsley, 1 teaspoon each of thyme marjoram. Serve immediately.

Add **chervil** to ½ cup melted butte pour over cooked **cauliflower.**

Cut **snap beans** into 1 inch pieces. Co 1 inch of boiling water with a little salt 5 utes, cover and continue cooking until crisp. Drain and toss with 3 tablespoons ter, ¼ teaspoon nutmeg, ⅛ teaspoon pepp

Cook **kale** in a small amount of water tender and sprinkle with fresh lemon crumbled bacon.

Cut **green peppers** into julienne together with onions and turnips and sa butter and olive oil until tender. Swirl in a butter, season with salt, pepper, oregan

Toss cooked cold fresh **peas** with cream and finely chopped shallots. Sp with dill and serve chilled.

Zucchini is great with sesame seeds. 1½ pounds zucchini or summer squash thinly in 4 tablespoons butter and ¼ cup until barely tender. "It should still be sli crisp," says Mrs. Isabel Wilder. Add sal pepper to taste and sprinkle with 4 tables of sesame seed.

Dredge slices of **green tomato** in eg cornmeal suggests Sandra Oddo, fry qu in hot lard until just tender.

String beans with a cream sauce is the Duchess of Windsor's favorites. The are cooked for about 6 minutes until t *al dente* and bathed in a béchamel sauce with half cream and half milk, topped w slice of grilled bacon.

Julie Dannenbaum buys **sorrel** when i season to keep for out-of-season days. She it in large stock pot and cooks with onl water that clings to it after washing. R it to a purée, pack in jars, and freeze. you remove from freezer, allow to thaw and use as sorrel purée to accompany me as a base for sorrel soup.

Bake **asparagus or spinach** as Ed G does. Place 1½ pounds asparagus or spinach in a baking dish cover with 2 spoons olive oil, 1 tablespoon butter, 1 garlic, chopped, and sprinkle with Italian ley. Cover and bake for 5 minutes in a oven, uncover, cook 10 minutes more. ■

"A mixture of chopped parsley, chives, and tarragon add a fillip to a tossed salad or briskly cooked fresh vegetables just before serving"

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The famous **Linzer torte**

How to make this delicious raspberry tart step by step

Made with a rich nutted short pastry, Linzer torte is a lattice covered tart with a raspberry filling. This version of the classic Austrian torte comes from the London Cordon Bl cooking school and is made with fresh or frozen raspberries.

It seems as if there are almost as many variations of Linzer torte as there are Austrian cooks; it can be made with strawberry or apricot jam or red currant jelly, but this delicious version, a favorite for twenty years at the London Cordon Bleu, calls for fresh or frozen raspberries. "Coffee can add another hint of flavor," suggests Muriel Downes, co-principal of the school; "add 1 teaspoon of instant coffee with the cinnamon or to replace it if you wish." Linzer torte should cool to room temperature before being served and should be eaten within two days. It can be frozen successfully after baking and cooling. If you are visiting London it is possible to take a one week course or attend afternoon demonstrations at the Cordon Bleu. To obtain information write: Cordon Bleu, 114 Marylebone Lane, London W1, England.

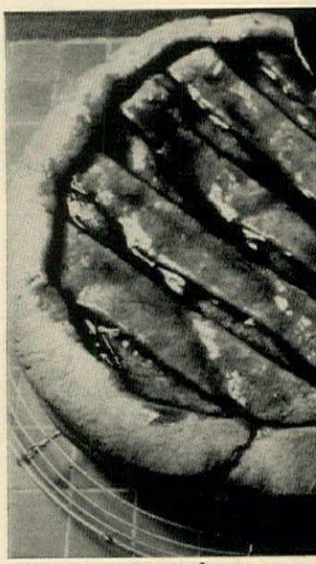
LINZER TORTE

Ingredients: 2½ cups fresh raspberries, or 2 10 ounce packages frozen raspberries; sugar or raspberry jam to taste; 1 cup all-purpose flour; ¼ teaspoon salt; 1 teaspoon cinnamon; 1 teaspoon instant coffee; 8 tablespoons butter; ½ cup sugar; 1 whole egg; 1 egg yolk; grated lemon zest to taste; 2½ ounces almonds, ground without blanching; quick glaze: ½ cup red currant jelly or raspberry preserves; 2 tablespoons sugar.

Method: Bring the raspberries to a boil in a saucepan and cook rapidly for 2-3 minutes. Mix with sugar or raspberry jam to sweeten. Cool.

Sift the flour with salt, cinnamon, and coffee in a large mixing bowl or on a marble surface or pastry board and make a well in the center. Into the well put the butter, sugar, egg, egg yolk, lemon zest and sprinkle on the almonds. Work ingredients together, form into a ball. Refrigerate wrapped in wax paper for at least ½ hour. Preheat oven to 375°.

Roll out half the pastry ¼-½ inch thick, keeping the other half refrigerated. Line a 7-8-inch, buttered flan ring or false-bottomed, straight-sided cake pan with the pastry, and roll the pin across the top of the ring to cut off excess dough. Fill with the cold raspberry mixture. Roll out remaining pastry, cut into strips, and arrange in a

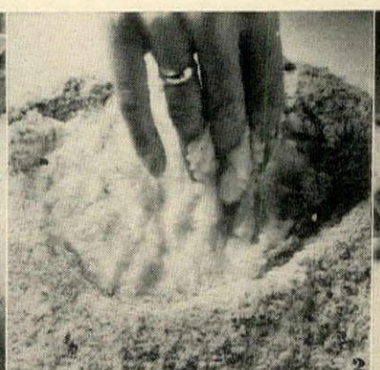


lattice on top. Bake in oven 20-30 minutes or until pastr lightly browned. Cool tart. B entire surface of tart with w glaze. Set pan on coffee can slip down outside rim. Serves

QUICK GLAZE

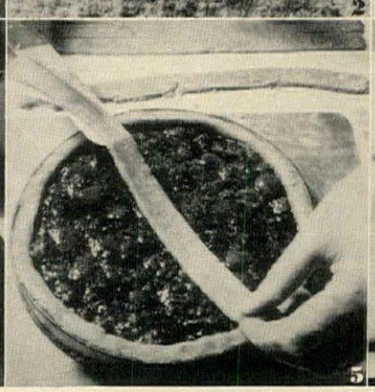
Stir red currant jelly or raspb preserves, forced through a si with sugar over moderately l heat for 2-3 minutes until t enough to coat a wooden sp with a light film. ■













1. Grate lemon zest onto the butter, sugar, and egg mixture in flour well. 2. Using fingers mix flour into other ingredients and form into ball. 3. Roll out half the pastry ¼ to ½ inch thick. 4. Line flan tin with pas 5. Roll out remaining pastry and cut into ½-inch-wide strips. Cover top of raspberry filled tart with strips. 6. Cover top of torte with strips and overlap more pastry strips to make a lattice pattern.

Check your **wine know-how** with this quick **new quiz**

by Sam Aaron and David Reilly

am Aaron, lecturer, author, nd president of Sherry-Lehmann, New York's wine pirit shop, together with Da-eilly has compiled a quiz to our wine knowledge and sup-he answers to some often questions. Answer the ques-below and check the answers cover your score. If you have of 10 right you're well on the knowing about wine.

Beaujolais should be d:
- At room temperature
- At cellar temperature
- Chilled
- Slightly heated

e different wines of Al-obtain their names from:
- Geographic area
- Grape variety
- Specific vineyard
- Grower

âteau Haut-Brion is a ard in:
- Loire
- Médoc
- Saint-Émilion
- Graves

ich one of the following types is unique to Cali-a?
- Pinot Chardonnay
- Cabernet Sauvignon
- Zinfandel
- Gamay

hich of the following ries produces the great-lume of wine annually?
- Germany
- Italy
- Chile
- U.S.A.

ne is best stored at:
- Room temperature (68°)
- About 55°
- About 40°
- Below 7,000 feet

is:
- A valley in Burgundy
- A British automobile
- An apéritif
- The residue left after es have been crushed

a dinner party for six, many bottles of wine d you plan to serve with ain course?
- 1 bottle
- 2 bottles
- 3 bottles
- 4 bottles

DAVID MASSEY



Sam Aaron tasting a white wine

9. Wine is decanted:
(a) Because its quality is damaged if it is served directly from the bottle
(b) To help you to serve it free of sediment
(c) To make it look more attractive
(d) To free guests from the associations of the label

10. A vine is mature enough to produce grapes for wine making of the first quality after:
(a) 1 year's growth
(b) 2 year's growth
(c) 5 year's growth
(d) 7 year's growth

ANSWERS

1. (b) Beaujolais should be served at cellar temperature as it is in France, to bring out the flavor. If you do not have a wine cellar you can refrigerate Beaujolais, but take it out 15 minutes before serving. Its temperature should be between 55 and 60°.

2. (b) The wines of Alsace obtain their names from the grape variety such as Sylvaner, Riesling, and Gewürztraminer.

3. (d) Château Haut-Brion is a vineyard in Graves, one of the most famous wine growing areas of Bordeaux.

4. (c) Zinfandel is a native Californian grape. It is best known for wines not unlike Beaujolais in character, but it has, if properly handled, a remarkable capacity to produce wines with long life and full body.

5. (b) Italy produces the greatest volume of wine annually, although the vast majority of Italian wines are not exported. It is only now that the best Italian wines are receiving the recognition they deserve (such as an excellent old Barolo) and finding their way to the U.S. The lighter wines of Italy, fresh and youthful, present many excellent bargains (such as Dolcetto or a dry white Orvieto).

6. (b) Wine stored at 55° develops at the optimum rate. At a higher temperature, development is speeded, and the balance of the wine endangered; at a lower temperature development is arrested. Storage at 55° is most important for the greater wines, lesser wines kept at a higher temperature for a few months will not be adversely affected.

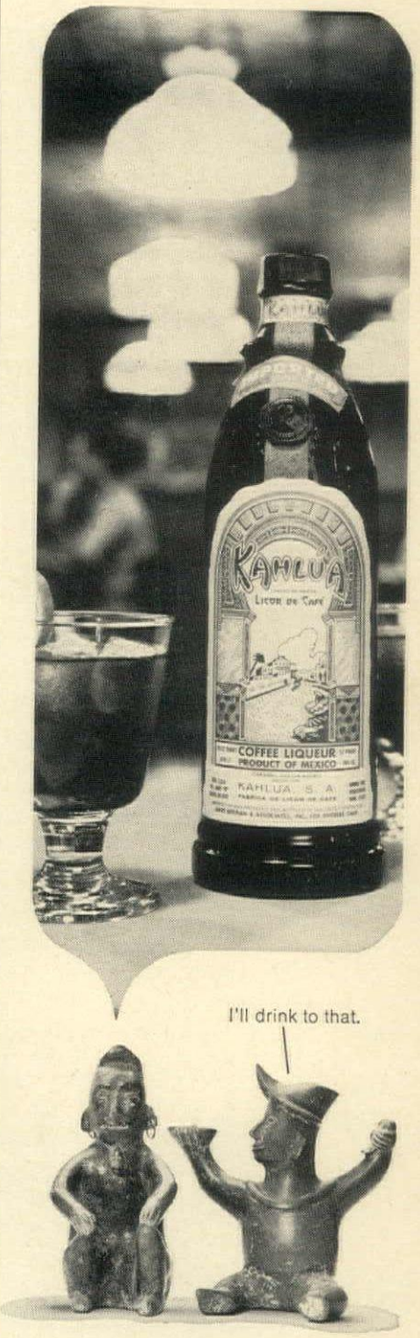
7. (c) Kir is the name given to the French apéritif, Vin Blanc Cassis, by the French to honor Canon Felix Kir, a French resistance hero, once mayor of Dijon. It is a combination of a simple white Burgundy wine with a black currant liqueur, cassis. The cassis should be used sparingly if you like a dry apéritif. This increasingly popular apéritif is now bottled already blended as Kir Gallique.

8. (c) 3 bottles. For a dinner party when your guests are known to be fond of wine it is reasonable to estimate that a ½ bottle of the major wine should be available to each guest. 2 of the 3 bottles should be opened beforehand with the third held in reserve.

9. (b) Wine is decanted to help you to serve it free from sediment. While the major purpose of decanting is to remove sediment from an older bottle, decanting allows harder wine to breathe, and makes it more palatable.

10. (d) A wine is mature enough to produce wines of great quality after seven year's growth. While it is possible to produce wine from the grapes of younger vines, this wine will not attain the full potential of which the grape variety is capable.

If you correctly score 7 or more out of 10, your wine know-how is well above average. ■



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HOW TO GET A KICK OUT OF DANDELIONS *continued from page 144*

is wine bottles. Cadge them from friends or recycle your own. It is possible to use screw-tops, but it's risky. Air and wine are enemies, and why take chances with something you've worried over for so long? Siphon the wine out of the jug into the bottles, cork, wipe, and lay them on their sides to calm down. Wine gets hysterical when it's jostled much, and bottling is a very traumatic experience. You can test this by tasting the first sip out of the siphon—smooth and contented—and comparing it with the irritated edge of the wine in the last bottle you cork. Two or three months in the bottle is enough time to calm a light little thing like dandelion wine.

Sometimes, wine will throw a little sediment in the bottle. That's all right. It just shows the wine is aging right—a sign we never see any more in mass-produced, mass-bottled wines. In three months (we sometimes manage to leave as many as five bottles that long), uncork, decant if there's sediment, pour, sip . . . ahhhh.

RECIPE FOR DRINKABLE DANDELIONS

Ingredients per gallon: 1 gallon dandelion petals, 1 gallon water, 1 sour orange, juice of half a lemon, 2½ to 3½ pounds sugar, wine yeast, preferably in a starter solution.

Method: Pick the dandelions in sunlight; measure; deal with t instantly, thus:

Put the flowers in a clos container big enough to hol much wine as you want to m One note: The less wine you m the more likely it is to turn w —and the less return for your w I find 5 gallons at a time a workable amount.

Boil the water. This rem any chlorine from it and ca various mineral salts to precip more easily. While it's heating the peel (not the white pith) the orange and dump the pe with the flowers (it can be a later if you like less tang to wine). Pour the boiling water both. Close up the container let it sit for three days.

Strain the tea off the pe throw away the petals. The tea look icky and smell rather a but that's all right. Add the or peel at this point if you left i before. Bring the tea to a boil; mer 5-10 minutes. Meantime the sugar—2½ pounds for a wine, up to 3½ pounds for a s one—into the fermentation v which should be something w small neck to which a ferm tion lock can be fitted. A 5-g jug from a bottled-water foun available with the ferment lock from wine supply store perfect. A lot of winemakers big plastic drums or collap containers but I have the irra al idea that I can smell the pl in the wine. Besides, it's easi see the pretty bubbles thr glass.

Strain the hot tea onto the s to dissolve it, stir, let cool to a 80°.

Cool a little liquid to 60° use a hydrometer or sacchrom available at wine supply store measure the sugar conten should be about 21 percent s for a dry wine, 23 or 24 pe for a sweet wine. It is possib skip this step, but if you d wine by guess and by golly, o your knowledge and control.

Add the juice of the orang the lemon juice, and the yeast yeast can be started a day or ahead of time by adding it cup of water boiled with tw blespoonfuls of sugar and ¼ orange juice, then cooled to

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arm. Activated yeast can get to ork faster—and the faster and onger the wine yeast is, the less ance that some stranger-yeast ll get in there first.

Fit the fermentation lock. This a device that allows carbon di-ide—given off by yeast as it turns gar into alcohol—to escape while otecting the wine from air and cteria. It can be any one of a mber of gadgets supplied by nemakers' shops, and it is very, ry important. There's a myth at balloons fitted over the top of e fermentation vessel will work. ey won't.

Set the wine somewhere where e temperature is a reasonably ady 70° to 80°—exact tempera-e is less important than steadi-ss—until the primary fermenta-n slows down, about three eks. Then move it, if you can, a place that hovers between 50° d 60° in temperature. Forget it three or four months.

yeasts. Leave a film of the solution—three or four drops—in the bottles to discourage unwanted fermentation. Pour boiling water over some new wine corks to soften them (old corks won't do). Now: siphon the wine out of the jug into the bottles (for 5 gallons you'll need 25 or 26), insert the corks with a corker, wipe the bottles and lay them on their sides. That's it.

Most major cities and many towns have wine supply shops. Most of them also supply catalogues and will take mail orders. Write to Wine Hobby U.S.A., 100 N. Ninth St., Allentown, Pa. 18102 for the addresses of its 38 franchised stores; or to Wine-Art, 4324 Geary Blvd., San Francisco, Cal. 94118, for the addresses of its 48 centers. Here's a list of other shops.

ARBOLYN WINEMAKING SUPPLIES, 829 Knox Abbot Drive, Cayce, S.C. 29033

ARBORHOUSE, 8007 Douglas Ave., Racine, Wisc. 53402

BACCHANALIA, 273 Riverside Ave., Westport, Conn. 06880

COMPLEAT WINEMAKER, P.O. Box 2470, Yountville, Cal. 94599

CORNHUSKER WINEMAKING SUPPLIES, P.O. Box 81262, Lincoln, Neb. 68501

DANENBERGER'S, P.O. Box 276, New Berlin, Ill. 62670

DEFALCO'S WINE CELLARS, 2435 University Blvd., Houston, Tex. 77005

M&M WINEMAKER'S SUPPLY, 109 North Chester, Olathe, Kans. 66061

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"One really helpful child is worth about a quart of dandelion flowers before he wanders off to catch frogs"

By this time there is a little sedi-nt in the bottom of the jug and wine is getting contemplative. dge it by racking: get a 6-foot hon (FDA plastic is better than ber); set the jug on a chair or nething about 3 feet off the r; set a clean jug on the floor ler it. Stick one end of the hon into the wine and suck on other end to start the wine ving. It's a good idea to taste it his point— and it's fun—but be eful not to drown in the first h. Once the wine is running, your end of the siphon in the er jug and drain the top one. careful not to siphon up the gs: it will cost about an inch of e, but you'll have a clearer fin-d product. Because wine is ically sedentary, it shouldn't be ked oftener than every three nths. Note: a good wine takes e. Some kits claim they can duce something drinkable in months or less—don't believe n.

bout three months after the e is clear, when the sacchrom-says nothing has happened several weeks, it is time to bot-Wash old wine bottles thor-hly and rinse them fanatically: trace of detergent will affect taste. Rinse them out with a tion of sodium or potassium abisulfite (the wine supply e again), to kill wandering

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DOLLEY MADISON RECIPES

continued from page 143

DOLLEY MADISON'S LAYER CAKE

A Madison specialty often served to guests.

Ingredients: 8 egg whites, 1 cup butter, 2½ cups sugar, 1 cup milk, ¾ cup cornstarch, 3 cups flour, 2½ teaspoons vanilla.

Method: Beat the whites until stiff and in peaks. Put aside. Cream the butter with the sugar. Add the milk slowly, mixing well. Add the cornstarch and the flour to the butter-egg mixture. Mix well and add vanilla. Fold in the egg whites carefully. Bake in 4 layer pans, well-greased. Bake in a medium (350°) oven for 30 to 35 minutes, or until the cake springs back when touched lightly. Cool on racks and frost with Dolley Madison's Caramel.

CARAMEL

Mix well 3 cups brown sugar, 1 cup light cream, and 2 tablespoons butter. Put mixture in the top of a double boiler and cook gently for 20 minutes. Just before removing from the stove, after the caramel has thickened, add 1 teaspoon vanilla, stir constantly. Remove and let the caramel cool. Fill the layers of the cake and put icing on the top as well.

A YARD OF FLANNEL

An old Virginia punch recipe, A Yard of Flannel, was served during the Madisons' stay in the White House in an elegant French punch bowl. Made with ale, a Yard of Flannel is much more delicious than it sounds.

Warm some ale over a low flame. Beat 3 or 4 eggs with 4 ounces moist sugar and 1 teaspoon nutmeg or ginger. Slowly add 1 quart rum or brandy. As the ale approaches the boiling stage, pour it into one pitcher, and pour the rum, eggs, and sugar mixture into second pitcher. Pour the contents of the one pitcher into the other, then back and forth until the mixture is as smooth as cream. You don't exactly measure it by the yard, and it certainly doesn't taste like flannel. Nevertheless, a Yard of Flannel it is.

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JENNIE CHURCHILL RECIPES

continued from page 143

LITTLE LOBSTER PATTIES (COLD)

Ingredients: 1 small cooked lobster cut into tiny bits; ¼ pint stiff cream; ¼ pint stiff mayonnaise; ½ pint liquid aspic; tarragon and chervil (fresh if possible) to taste; 1 teaspoon tarragon vinegar; dash of paprika, cayenne or Tabasco if desired; unsweetened cream puff cases; garnish: aspic or chervil.

Method: In a bowl over ice mix lobster, cream, mayonnaise, aspic, tarragon, and chervil until gelatin nearly sets. Add tarragon vinegar, paprika, cayenne or Tabasco if desired and fill cream puff cases or puff pastry shells. Glaze with aspic or garnish with chervil, aspic.

WINDSOR LAMB PIES

Ingredients: 1 pound cooked loin lamb chopped in small cubes; 2 tablespoons minced parsley; 2 tablespoons minced mushrooms; 1 tablespoon minced shallots; salt and pepper to taste; lamb gravy to moisten; short crust lined tartlet tins 2½ inches across; cold water; beaten egg.

Method: In a large bowl mix together lamb, parsley, mushrooms, shallots, salt and pepper to tas and moisten mixture with lam gravy.

Fill tins with lamb mixtur brush edges of pastry with co water and cut out a top for ea tartlet and make a hole for stea to come out. Brush with beat egg and bake in hot oven un risen and set, lower heat and ba until brown.

SUET PASTRY

Ingredients: 1 cup ground or ve finely chopped beef suet (kidn suet preferred); 1 teaspoon sa 2 cups sifted all-purpose flour; cup cold water, approximately.

Method: Mix the suet and salt the flour with your fingertips o pastry cutter. Add the water a fe spoonfuls at a time and toss with fork to distribute evenly. Add mo water if the dough seems dry crumbly. Chill the dough. Roll on a lightly floured board to t thickness and shape desired. T amount of dough should be su cient for a 2-quart casserole abo 2½ inches deep with a top cr about ¼ inch thick. If using a by-14-by-2-inch pan, use 1½ to times the recipe.

THE DUCHESS OF WINDSOR RECIPES

continued from page 143

CORN GALETTES

Take two ears of corn that have been cooked in boiling water for 4 minutes and strip off kernels and chop. Mix 1 beaten egg, ¼ cup milk, 2 tablespoons flour, salt and pepper; add to this the chopped corn and form into small flat cakes. Sauté them in hot peanut oil.

FRIED BANANAS

Split bananas in two lengthwise and lightly flour. Sauté for 2 minutes in peanut oil.

ROAST CHICKEN

On top of the stove, in a roasting pan, brown a 3-pound chicken in peanut oil. Remove the chicken and most of the peanut oil. Return the chicken and flame with 3 tablespoons of cognac. Place the chicken on a rack in the pan with 3 or 4 tablespoons of consommé and port wine. Salt and pepper the chicken and baste from time to time. Roast until the juices run clear. Cut into serving pieces.

HOT CHEESE CIGARETTES

Ingredients: ⅓ cup grated Gruyère cheese, 1 teaspoon heavy cream, 1 egg, ¼ cup softened butter, freshly ground black pepper, several slices white bread (remove crusts).

Method: Blend together the cheese, cream, egg, butter, and pepper. Spread each slice of bre with the mixture and roll up sec ing with a toothpick. Keep the p pared ones covered with a da towel while you are rolling up rest. Bake in a medium ov (350°) for 8 minutes until gold Remove toothpicks and serve napkins.

CRÈME BRÛLÉE

Ingredients: 1 quart heavy crea 10 egg yolks, 1 vanilla bean, ½ brown sugar.

Method: In a double boiler br cream just to boiling point, inf ing it with the vanilla bean. B sugar into the egg yolks. Rem the vanilla bean and add cre slowly to the egg mixture. Ret to the double boiler, and stir c stantly with a wooden spo When spoon is coated, turn m ture into a heatproof serving d Chill custard well and just bef serving, sprinkle top with a la of sieved brown sugar. Pass un a hot broiler for a minute or j long enough to glaze the sugar.

APPLESAUCE BRÛLÉE

Cinnamon-flavored applesa cooked with a few raisins. C well. Cover with brown sugar a run under the broiler. (Very po lar with the Duke.) ■

"Lady Randolph Churchill only wanted a few things, but those things she wanted most perfect, and perfect things to eat"

E POWER OF THE DINNER TABLE *continued from page 101*

r the country. They were such ttraction that hostesses would their invitations, "Do Come. PBs will be here." Jennie and intelligent friend—Daisy, ntess of Warwick—were the vning PBs. As such, both were rites of that lover of pulchri-, the Prince of Wales.

ashionable England of the 0s and 1880s was divided into e cliques, with little overlap. re was the rigidly conservative en's set; the horsy, "fast" Marl-ugh set around the Prince of es; and The Souls who united ntellect of the aristocracy. Jen-flashing, brainy, social, and a ited pianist—was that rarity, a e who moved in all the groups. Whenever I want to think of an tandingly brilliant woman, my l leaps immediately to Lady dolph Churchill," wrote Lady wick. "One never thought of ng a party without her. She as delightful to women as to . . . Lady Randolph was like arvelous diamond—a host of facets seemed to sparkle at once."

Queen Victoria did not care for the abrasive arrogance of Randolph but felt one day he might be Prime Minister. With that eventuality in mind, she invited the young Churchills to dine with her at Windsor and spend the night. Victoria was pleased with Jennie and remarked in her Journal, "Lady Randolph (an American) is very handsome and very dark."

Jennie wrote her mother on Windsor Castle stationery, "The Queen was most amiable and talked to me for some time. The dinner was a very solemn, ghastly affair . . . I was the only 'strange lady.' You know how I tend to rattle on, and I was terrified of saying a word too much, and arousing that dread 'We are not amused'."

In the tight upper echelons of British society, good relations with the Royal Family meant open doors or bolted ones.

When Randolph had a falling out with the Prince of Wales, the Prince intimated he would not visit any home in which the Churchills were guests. Except for a few exceptions, the couple was boycotted as if they had the plague.

Randolph's popularity in Parliament made a reconciliation seem politic and even the Queen pressured to end the quarrel between her son and Churchill. The healing took place at the dinner table. March 9, 1884 the Prince consented to attend a dinner in the house of the Attorney General. Among the guests were the Churchills, Mr. and Mrs. Gladstone, and Lady Dorothy Nevill, London's most celebrated hostess.

Jennie's grandniece, Anita Leslie, says, "Jennie was anxious to end the social ostracism which prevented her being invited to the best London parties and she played her cards perfectly. With naturalness and humor she set the company at ease. The Prince was charmed, and Randolph gave her full marks." Lady Nevill let the town know that "the conversation proved so animated that there was no possibility for awkward thoughts, or looks, or even silences to occur."

The relationship made another small step forward three months later at a dinner held at the Café des Anglais in Paris. Backing up Jennie was her father's old friend, millionaire sportsman, James Gordon Bennett.

By May 16, 1886, Jennie—now thirty-two and at the peak of her opulent beauty—was able to give a dinner party in her own home in honor of the Prince and Princess of Wales. Randolph and his brother Blandford, both excellent raconteurs, were at their conversational best. The party might have been a disaster, but Jennie was not the kind of hostess to be thrown by a mishap.

"The light went out in the middle of the feast," wrote Jennie in her Reminiscences, "just as we were expatiating on the beauties of the newly installed electric light. Our guests had to remain in utter

Continued on next page



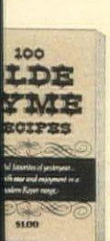
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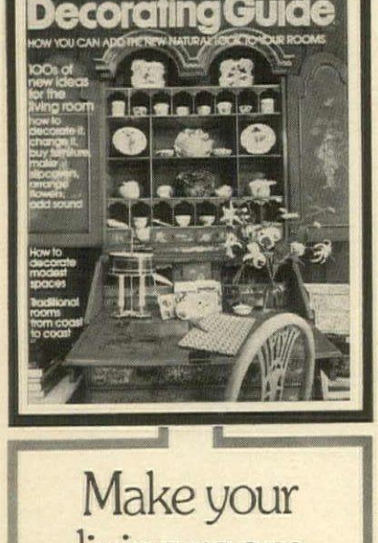
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THE POWER OF THE DINNER TABLE

continued from preceding page

darkness until lamps and candles, which had been relegated to the lower regions, were unearthed."

After ten years, the Prince was glad to be back in Jennie's gay and sprightly household. He kept calling.

"His Highness is dining tonight," said Jennie to her talented cook, Rosa, with whom she discussed each menu in detail. "We'll give him plain boiled truffles he enjoys so much. They look enchanting, as you served them last time, like little ebony apples, in that silver dish, wrapped around a white linen napkin."

Rosa Ovenden, who worked as a party cook in all the best houses, had critical standards of comparison when she said, "Lady Randolph Churchill only wanted a few things, but those things she wanted most perfect, and perfect things to eat. She always put all her money in a few things."

Randolph was served a perfect dish of his favorite *oeufs brouillés aux truffes*, which he claimed he would rather eat than have a seat in the Cabinet. The popular lobster patties were always scratched when Mrs. Hwfa-Williams came to lunch. "Shellfish always brings her out in spots," Rosa reminded her Ladyship. Much appreciated was the quail pudding, which Rosa later made famous when she became owner of the Cavendish Hotel in Jermyn Street.

ent at the first one, wrote, "It was thought a hazardous experiment. It proved a complete success. They were all well-bred people. They all recognized their obligations to their hostess as paramount for the time being. They were Lady Randolph's guests. As guests, they were neither friends nor enemies. There were no hostilities. When a man found himself sent in to dinner with a woman he did not speak to, his tongue somehow unloosed; it was a truce. In some cases, ancient animosities were softened. In all, they were suspended. The guests saw that Lady Randolph had attempted the impossible, and had conquered. A social miracle had been performed."

Jennie continued those daring dinners bringing together men who in politics often were deadly enemies.

Lucile, the heroine of Winston Churchill's novel *Savrola,* was based on his mother.

"Foreign princes had paid her homage, not only as the loveliest woman in Europe, but also as a great political figure. Her salon was crowded with the most famous men from every country. Statesmen, soldiers, poets, and men of science . . ." wrote Jennie's son.

The statesmen of the hour were invited to dinner not only for her husband but for young Winston who was encouraged to ask questions and even politely argue. Afterward, she gave him her own estimates of political leaders and explained the intricacies of their maneuvers.

"In those days, people could not see any definite principle behind Jennie Churchill's upbringing of her sons," wrote Lady Warwick. "They did not realize that she was developing in them qualities, which, in the ordinary course, take years to show themselves."

As she shaped the career of Winston, entertaining every man of importance who could advance his ambitions, so did Jennie assume a pragmatic tutelage for her sixteen-year-old niece, Clare Frewen.

Every morning, Clare came to her aunt's house and read the *Times*'s editorials while she breakfasted.

"After that I had to practice
to do my hair." Jennie instru
her to talk, smile, and not
bored whenever anyone was in
duced.

"Remember that you are no
vited for your own amusement,
to contribute to the party."
nie's advice to the growing C
was not unlike that given to
Princess Marie Louise who
called coming down to dinne
Balmoral and being seated ne
the Lord Chancellor. She fel
articulate until her grandmot
Queen Victoria, whispered in
ear: "The Queen wishes the yo
Princesses to remember that
duty is to entertain their ne
bors at table."

"Jennie's good friend, the Pr
of Wales, became Edward VI
Jan. 22, 1901. Bessie Wallis
field, who was to marry Edwa
grandson, was then four and a
years old, a little girl in Balti
who already wore her clothes
style.

Bessie Wallis grew up to li
story that made Cinderella s
pale. A king of England gav
his throne to marry a brand-
kind of heroine, an American w
an of forty. That romantic rev
tion took place thirty-eight y
ago.

Girls in Baltimore society a
turn of the century were bro
up according to the same coc
that which had developed

"Wallis decided to give the Prince a typical American dinner: black bean soup, grilled lobster, fried chicken Maryland, and for the sweet a cold raspberry soufflé"

Victorian households were massive, solid, cluttered. Jennie set her own style with white paint, simple paneling, delicate pieces of French and Italian furniture, and art from China and Japan. Although she knew how to furnish "on the cheap," her great extravagance—silk panels for her drawing room—were ruined by the damp London fog. Blandford used to refer to her buys from antiques shops as "Jennie's stage props."

Against these props, they played a parlor game called "thought reading." Instructions were simple. A player was blindfolded and told "Don't resist any thought that comes into your head; do exactly as you feel."

Jennie inaugurated the "Dinner of Deadly Enemies." George Smalley, an author who was pres-

great Edwardian hostesses of
fair. Marriage was the only
for a young woman, untraine
a career. Potential husbands
invited by the family to suppe

Ambitious mothers strictly
posed the rules. If a daughter
to achieve position, she'd bett
lovely, lively, and amusing.

"Never show boredom,"
Montague Warfield couns
Wallis. "As soon as you are b
you are boring."

The important lesson to
learned was that a guest shar
responsibility equal to that o
host. If a dinner partner see
dull or pompous, the duty o
female guest was to make him
Wallis never forgot that prec

"I keep trying until he talk
is a challenge," she says. "Ma
can even intrigue him into sa

hing indiscreet. Men are conservative than women. n their behavior but in their rsation."

dinner table probably was cob's Ladder that led Wal- high into the social firma- She was wonderful com- nd she had to be. Her father ed when she was five months d had left little money.

m the Baltimore beginning, ture Duchess was the flame gnited the party. Her eyes s incandescent as her smile. eatly coiffed head snapped ide to side, tossing out ques- extracting answers until her escence raised the table at- ere like yeast lifting a y bread.

teful hostesses could count llis to make a party go. Lit- nder that the circle of friends cquaintances widened and itations increased. Her pres- vas the reliability of rain in- e. The accomplishment of a superlative guest took her most sought-after tables in ore, Pensacola, Coronado, ngton, Peking, London, Par- d for good measure, the and country houses.

quality of cleverly provok- ple to talk about themselves nspired the Prince of Wales, the time was a hardworking ng salesman for the Empire, "Wallis, you're the only n who's ever been interested ob."

claims she's never been ex- y intelligent. "I don't really about anything but I do a bit about Everything. I lot of newspapers and I can ice a subject."

reminiscent of Jennie ill who described being a companion of Prime Minis- lliam Gladstone . . . "having arted him on his subject, an ent 'yes' or 'no' was all that quired."

Duchess of Windsor has n technique of table talk; a bag full of topics coupled he fast, lightsome wit that characteristic of her mother r Montague aunts.

s the hostess's duty to throw ew controversial subjects," e Duchess. "That may bring ow or you may learn some- Either way, it is entertaining l of pep."

ideal guest list would in- politician and an academic. the women, "they should be ith quick repartee. You have quick, terribly quick. It's a great thing to be quick," she emphasizes.

Six persons to a table, she finds the perfect number for the kind of verbal Ping-Pong she likes. When the group is larger, she sets up a series of round tables. Guests to the house in the Bois de Boulogne pick up their place cards from silver salvers in the reception hall before moving on to the salon or the library for apéritifs.

"The French tend to give big parties," she says. Six or eight small parties are more expensive . . . but that's my extravagance."

While she loves French food, she disagrees with the classicism of the menus of French dinner parties.

"You almost know ahead of time what you are going to get," she says. "You start with sole. Then comes lamb or chicken. I like to mix things up."

The Duchess's chef, Lucien Massey, came to the Windsor household in 1945 as a seventeen-year-old kitchen helper. She taught him a number of American dishes. Virginia ham with sugar and cloves. Corn fritters. Sweet potatoes with brown sugar.

"The French love these things," she says. "Something new for them. Curiously enough, crême brulée ought to be French but they've never heard of it. I learned it from Mrs. Ralph, my cook in London. Best thing I've ever known." [EDITOR'S NOTE: According to several authorities, crème brûlée was invented by a chef at Trinity College, Cambridge, England.]

Although the Duchess never drinks coffee—her mother warned her it makes the complexion yellow—she serves what her guests praise as the very best coffee, "very strong, very black, very hot."

She has maintained a lifelong vigilance to keep her figure spare as a line drawing. "How do you look in the long view?" is one of her tests. Nonetheless, she loves American ice cream and American cheesecake and frequently offers them to her international guests.

Whenever she gives a dinner party, she spends the day at home, going over every detail with the meticulous care of a stage manager. There are conferences with the chef, the butler, the maids. The Duchess chooses the menu, the flowers, the napkins, the cloths, the silver, the services. The table décor is coordinated to the colors of the meal.

She has a wealth of porcelain dinner services from which to work out her schemes . . . a Meissen "Flying Tiger" service of the Elector Frederick Augustus II of Saxony, King of Poland; an 18th-century Copenhagen that had belonged to Queen Alexandra; George IV's Lowestoft with Crown and Cipher in *lie-de-vin* red; William IV's Lowestoft with embossed gold oak leaves and the Royal Arms.

Her favorite flower is the orchid. "But not the chorus girl kind." Potted plants of orchids raised in her greenhouse run to brown, yellow, striped green.

The Duchess worked in active conjunction with the Paris firm of Jansen to decorate the house. The dining room is most expressive of her. It is 18th century and deliciously feminine. Faded blue boiseries and panels of chinoiserie wallpaper were originally part of a room in the Château de Chanteloup near Amboise. The château was destroyed during the Revolution and whatever was salvaged of its treasures was scattered. At two ends of the room are miniature musicians' galleries, each with cello and open music stand.

The curtains of coral silk cast a warm glow. Even women with flawless complexions like to be flattered. The gentle light of candles is reinforced by subtle electric lighting from side lamps.

"I adore my house," says the Duchess. "I'm a born housekeeper, always running my fingers around for a bit of dust, pushing things about, checking on new furniture glue, looking for new pieces, mending dog collars. I do it with love. But then, I even adored my first funny little flats."

Her first dinner party took place when she was a twenty-one-year-old navy wife in San Diego. The guests were a young army couple who lived nearby. The hostess decided she now knew Fannie Farmer well enough to get an entire meal ready to come off the stove at the same moment. The menu was typical of a young American bride. Campbell's cream of tomato soup, roast beef and gravy, roast potatoes, ice cream with chocolate sauce. There was one daring addition . . . artichokes with hollandaise sauce.

The hostess calmed her anxieties by drinking her first cocktail while surrounded by the pots. She recalls that the hollandaise sauce had a

Continued on next page

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GENERAL ELECTRIC

THE POWER OF THE DINNER TABLE

continued from preceding page

creamy consistency, even though her masterful stirring caused flecks to fly off her spoon and dot the walls.

"Fanny Farmer became my bible," acknowledged the Duchess. "I followed her to the letter. If she told me to tie the asparagus with two pieces of string I tied it with two, not one or three. Whatever reputation I may since have acquired as a hostess began with her."

July 4, 1932, Wallis Warfield, then married to Ernest Simpson, gave a dinner for ten at her Bryanston Court flat in London. It was the first time she had entertained the Prince of Wales. She had already noted his preference for simple and uncomplicated dishes—smoked salmon, game, grilled sole, and meats of all kinds.

The Fourth of July was always the occasion for a celebration among Americans in London. Wallis decided to give the Prince a typical American dinner: black bean soup, grilled lobster, fried chicken Maryland, and for the sweet a cold raspberry soufflé, and "as a concession to my English guests, a savoury of marrow bones."

With that dinner, the Prince of Wales commenced the habit inaugurated by his grandfather, Edward VII. He began to drop by for a meal at the table of an American hostess.

Lasting success is never haphazard. Underneath, there is always a structure, and usually more persistent effort than an envious outsider would ever suspect. Moving up into the society of influential men can be a serious business too.

The Duchess of Windsor summed up the importance of that stage . . . the dinner table.

"One of the advantages of being a woman is that one does not have to become emotionally engaged in the peculiar combativeness that males bring to politics. It is my longtime belief that a well-chosen informal dinner is one of the surest eradicators of political bias." ■

"It was a time of great style and great heroes"



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CARE AND REPAIR OF BOOKS

continued from page

and hold it shut with a Hunt clip until it is nearly dry. If the covering is intact, think carefully before you cut it open. Unless you are very deft, it may look worse after you fix it.

Loose bindings: If the boards are loose, tie the book up like a package with woven tape. It's a temporary measure before eventual rebinding. But if the book is just a little loose in its casing, a common complaint, you can probably fix it yourself if you are willing to go to some trouble. Besides a knitting needle, waxed paper, and a white glue, you'll need a combination press, two boards, each with a brass strip that projects about half an inch along one edge, that can be screwed together (brass projections facing each other) on either side of the book with four wing nuts. The Technical Library Service (Talas) has them.

Stand the book upright. Move it to cause the gap between the body of the book and the case to open. Dip the knitting needle into the adhesive to just coat it, then push the needle down into the gaping hinge area and as far back under the end papers as it will reach—keeping spine and case spotlessly free from glue. When you have applied glue from top to bottom of the hinge area, front and back, slip waxed paper between the end papers to protect them from oozing glue, then slide the book into the press until the brass edges fit into the hinge grooves of the book. Tighten the screws evenly, just enough to give a firm pressure. In about fifteen minutes, open the book and check to see if glue has oozed (if it has, remove the excess), then lay the book on its side for a couple of hours, leaving the waxed papers in. Check again to make sure the spine is not stuck to the body of the book (if it is, work it loose with a blunt table knife, very gently). Leave the book open to air-dry for awhile, then put it away.

Any book problem more complicated than these should be taken to a professional, who can remove some stains, de-acidify the paper, bleach it if necessary, fix worn and torn leaves virtually invisibly—and provide a brand-new binding, or a custom-fitted box indistinguishable from a binding along the spine.

A profession that was in the doldrums for awhile, handed on in medieval manner from master to apprentice with no school tr at all available in this co bookbinding is now on th swing, in increasing demand become increasingly aware hardcovered books as thin beauty in themselves and vestments. The Library of gress has recently set up it training program under Pete ters, a well-known English servator. Book binding is ev coming popular as a hand hobby, a skill to be exercis personal pleasure. "A cou years ago I had to adverti students," says Deborah H "Now there is a waiting list

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y home—disaster.

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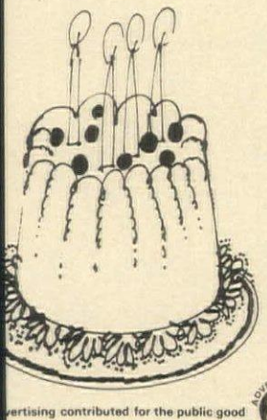
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TABLESETTINGS

Page 99:

"Towne Garden" china: $45 per 5 piece place setting. From The Historic Charleston Collection.

"King Charles" sterling flatware: $92 per 4 piece place setting.

"King Charles" full lead crystal: goblet, $15; champagne/sherbet, $15. China, flatware, and crystal by Gorham.

"Meadow Song" cotton chintz: 50" wide, 30" repeat. By Stroheim & Romann.*

"Hot Pink" napkins: 65% Belgian linen, 35% polyester, 16½" sq. $19.75 a dozen. By Leacock. At Léron.

Sterling salt and pepper: $125 the pair. At S. Wyler, Inc.

"Springtime" Dacron curtains: 1 panel measures 60" x 84" long. $8 each. By Croscill. Curtains shown on all tablesetting pages.

Page 102:

"Blue Canton" china: Imported from Portugal. Dinner plate, $15; bread/butter, $11; large soup bowl, $15; large jug, $60; small jug, $27; soup tureen, $250 with accompanying platter. By Mottahedeh.

"Sheila" crystal: goblet, $13.50; decanter, $56.50. By Waterford.

"Williamsburg" Shell Pattern sterling flatware: $113.50 per 5 piece place setting. By Stieff.

"Firmen" cotton fabric: 48" wide, 27½" repeat, color shown is spring. $15 a yd. At Robert Allen Fabrics.*

"Yellow" napkins: 65% Belgian linen, 35% polyester. $19.75 a dozen. By Leacock. At Léron.

Natural cane chair: 40" high, 18" wide at the back, 21" wide at the seat. $45. At Altman's.

Page 103:

"Capucines" china: 6 plates of one pattern in 6 colors. $35 per set. From the Connoisseur Collection by Gien. At Hubert des Forges.

"William and Mary" sterling flatware: $120 per 5 piece place setting. By Lunt Silversmiths.

"Argus" goblet and wine glasses: $6.50 each, shown in cobalt blue. By Fostoria.

"Glamour/Blue" butter plate: $5.50 each. By Fostoria.

"Tulip Stripe" Belgian linen and cotton fabric: 52" wide, 30" repeat.

"Muscari" cotton and linen fabric: 52" wide, 11½" repeat. Both designed by Medardy for Franciscan Fabrics.*

Chippendale armchairs: 17" x 19" x 37" high. $295 each. At Altman's.

Page 104:

"Wild Strawberry" bone china: $40 per 5 piece place setting. By Wedgwood.

"Cavalier" goblets: 10½ oz., imported from France by J. G. Durand. $5 per set of 6.

"Calvert" sterling flatware: shown with sterling napkin rings. By Kirk.

"Guernsey" silver-plate jug: 8" diam. x 8" high. $38; toast rack, $30; silverplate egg cup, $15 a pair. At S. Wyler, Inc.

"Floral Studies" cotton chintz: 50" wide, 23¼" repeat, shown in rose and laurel. $10.15 a yd. By Greeff.*

"Parrot Green" napkins: 65% Belgian linen, 35% polyester. $1.50 each. By Fallani & Cohn. At Lord & Taylor.

"Shocking Pink" percale sheet: 90" x 118", $73.70; pillowcases, 21" x 30", $33.60. 100% cotton. At Pratesi.

White wicker bed tray: 29" long with removable glass-topped tray. $45. ($1.85). By Scully & Scully.

Crystal salt and pepper shakers: $10 the pair. At Hubert des Forges.

Page 105:

"Marquesa" china: $50 per 5 piece place setting.

"Blue Shadow" crystal wine glass: $7.25. China and glasses by Lenox.

"Tree of Life" sterling flatware: $101 per 5 piece place setting. By Reed & Barton.

"Dutch Java" cotton fabric: 48" wide, 17" repeat. From China Seas.*

Napkins: linen and polyester, $1.50 each. Linens by Vera, Inc. At Lord & Taylor.

Antique teak chairs: 18¾" x 15" deep x 36" high. $1800 the pair. At David Barrett, Inc.

Delft animals: giraffe, hippo, sheep, camel, and dog. $60 each. From Richard V. Hare.

Stainless salt and pepper: 2" high, $5. 2½" high, $7. At Pampered Kitchens.

Sterling hot beverage jug: 4¾" diam. x 5¾" high. $170; sterling creamer and sugar, $110. Shown as part of 3 piece set. At S. Wyler, Inc.

Page 106:

"Bianco" porcelain: $19 per 5 piece place setting. By Richard Ginori. At Ginori Fifth Avenue.

"California" glassware: pitcher, 10" high x 6" diam. $27.50 for pitcher with 6 glasses. Imported from Italy for Carole Stupell.

"Mandarin" sterling flatware: By Towle.

Pastel striped fabric: "Festival Stripe" cotton fabric, 54" wide, treated with Zepel. Table covering: purple and orange; chair seats, screen, and wall covering: pink and aqua; napkins: green and chartreuse. By Brunschwig & Fils.*

Wicker chairs: 17" wide. $120 each; love seat, 41½" wide, 40" high. $460. Both are antiques imported from France. At Jean Paul Beaujard.

White swan vase: 15" x 10". $375; bisque dove, $75. Both from Richard V. Hare.

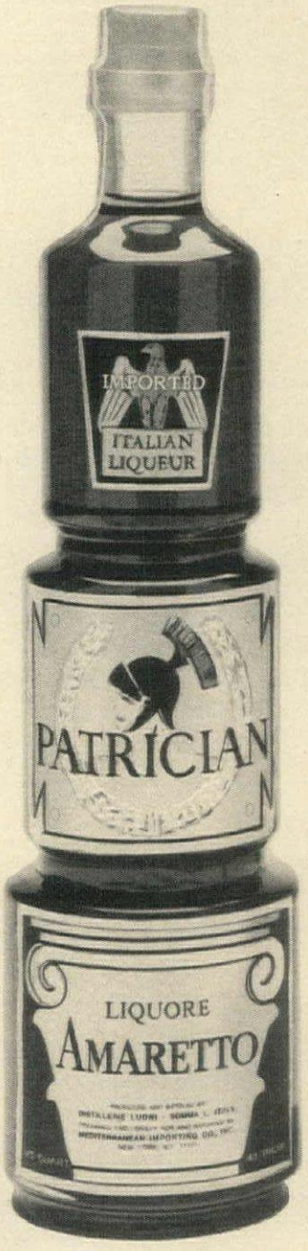
Page 107:

"Haddon Hall" bone china: $34 per 5 piece place setting. By Minton.

"1810" sterling flatware: $93 per place setting. By International.

Continued on page 206

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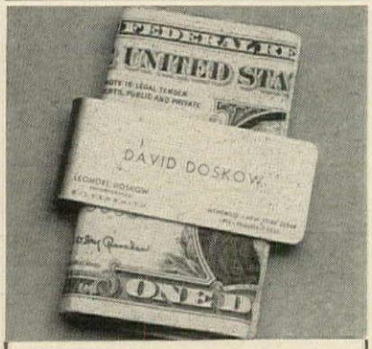


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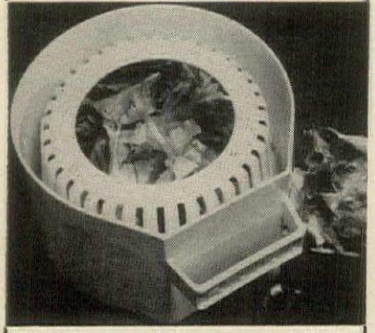


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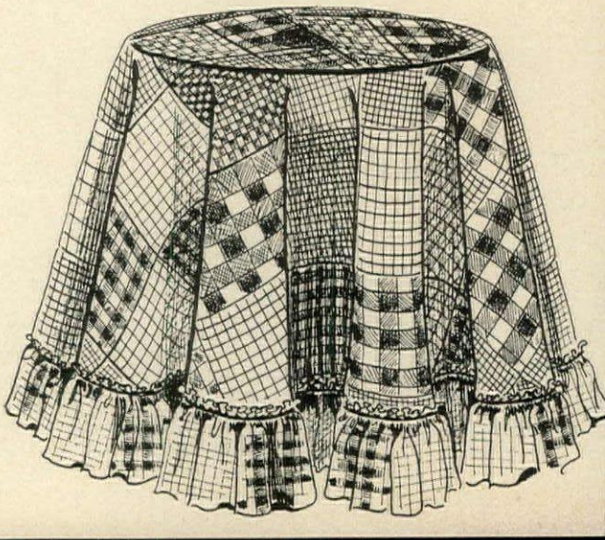


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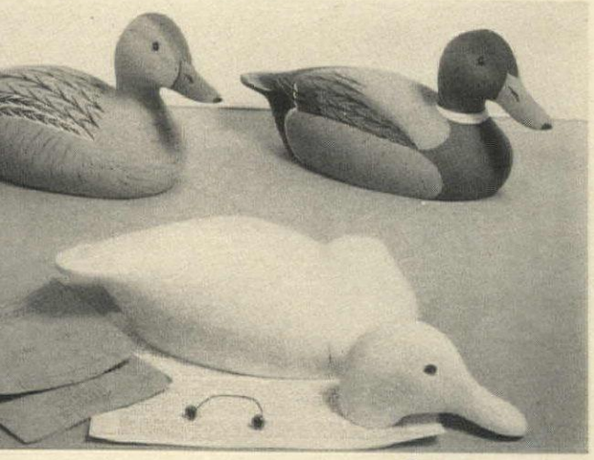


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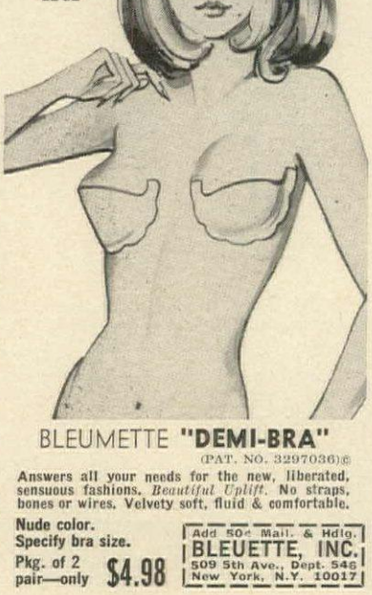
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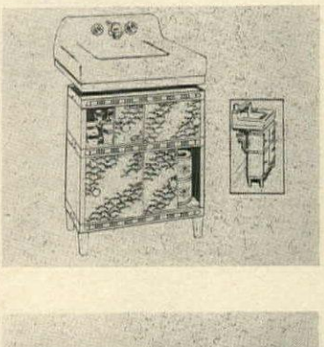
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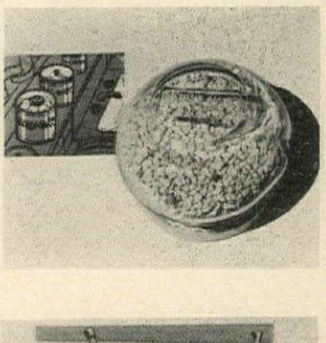
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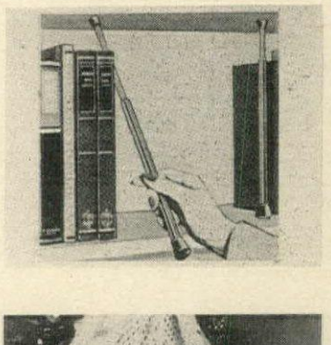
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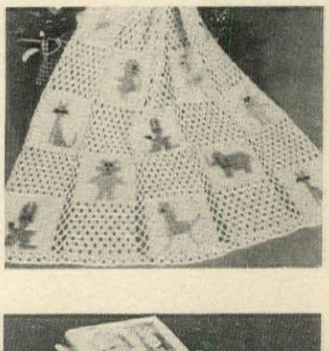
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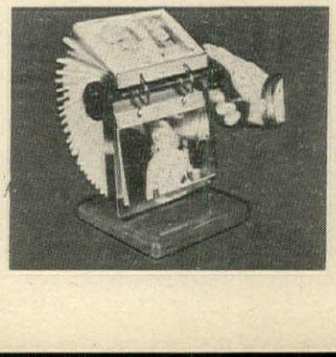
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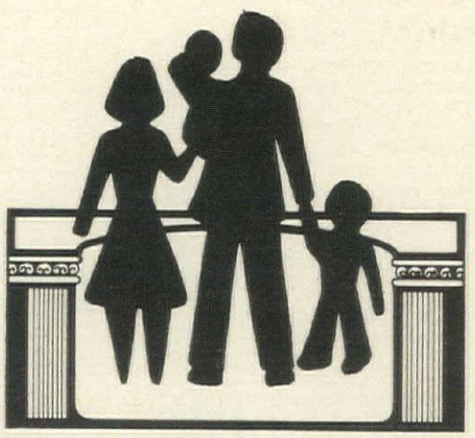
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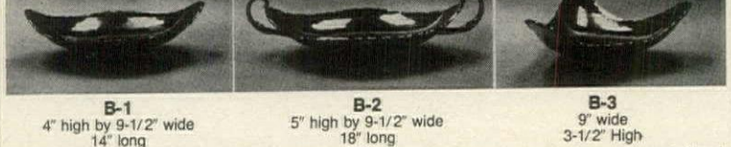
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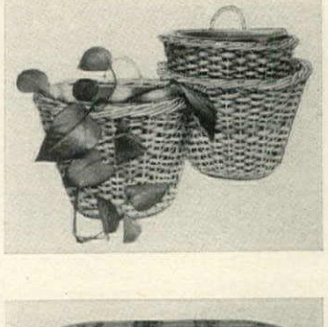
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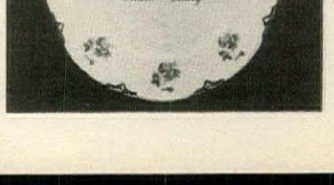
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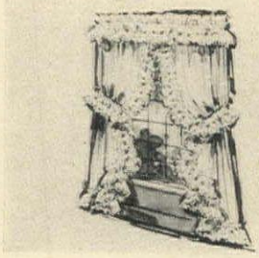
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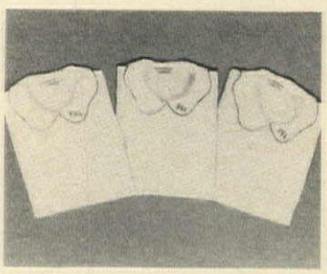
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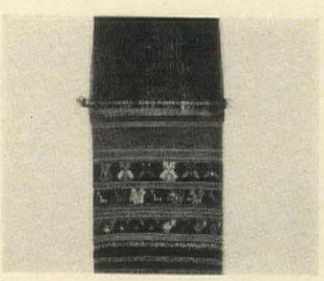
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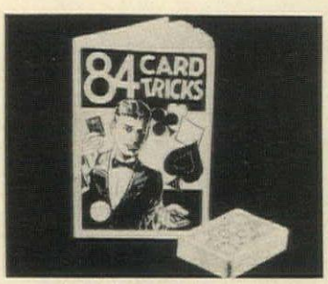
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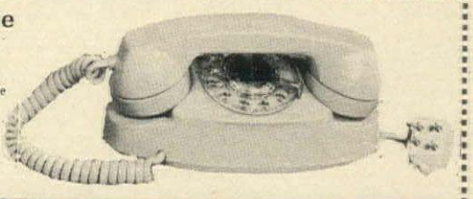
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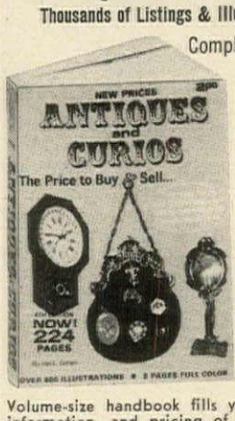
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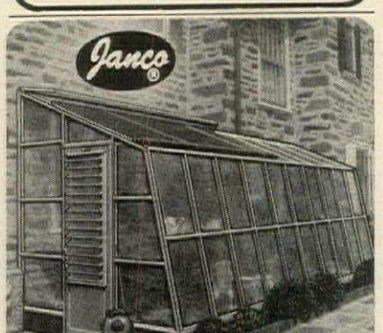
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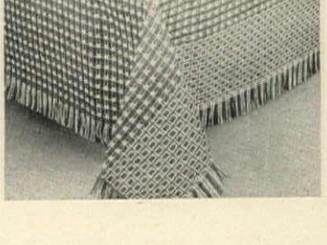
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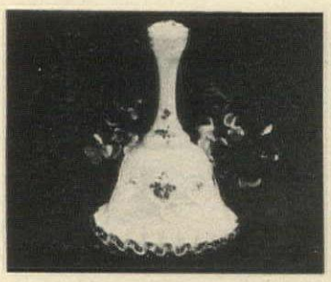
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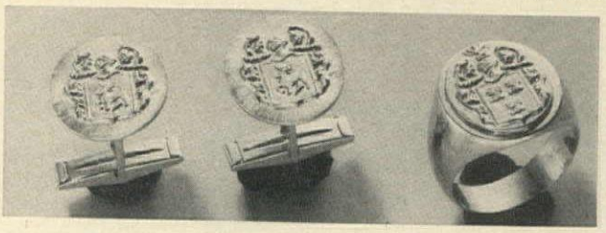
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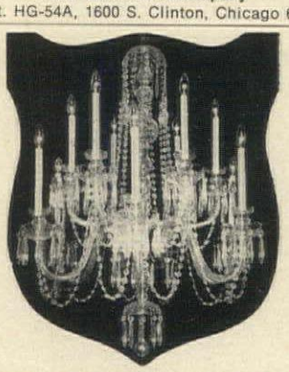


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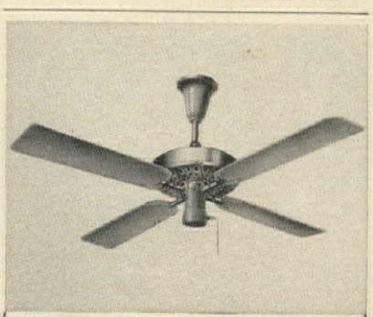
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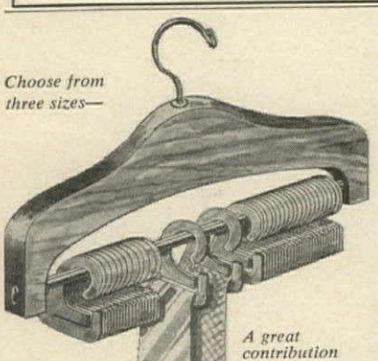
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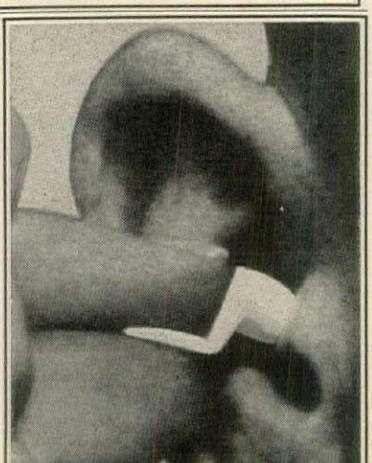
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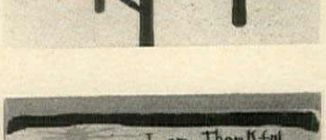
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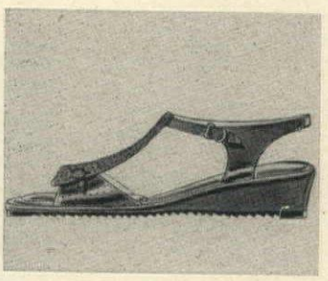
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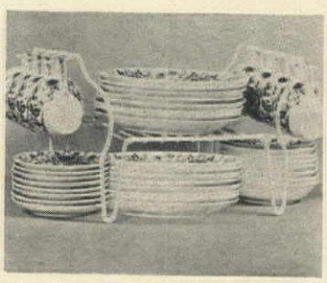
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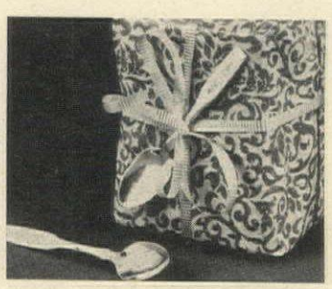
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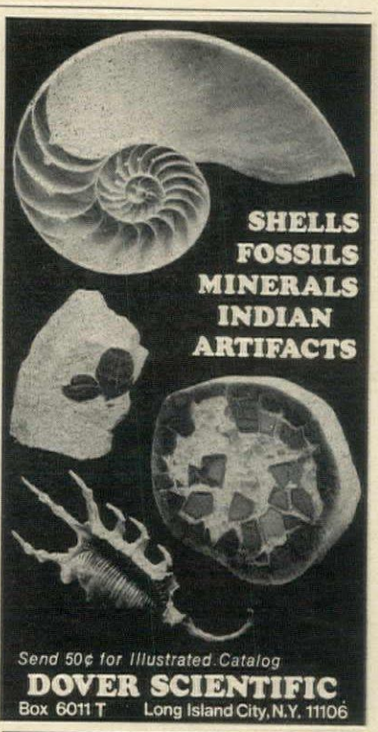
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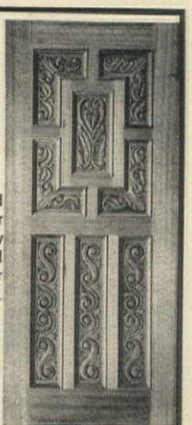
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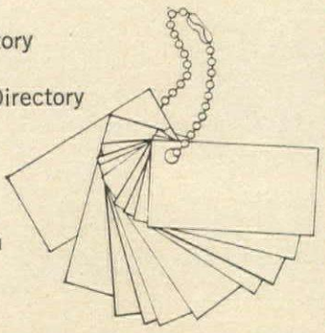
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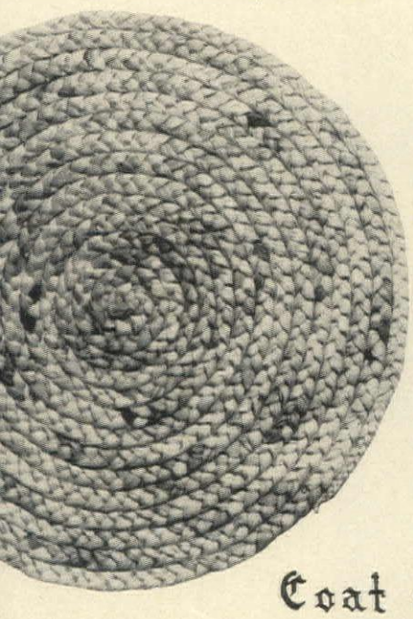
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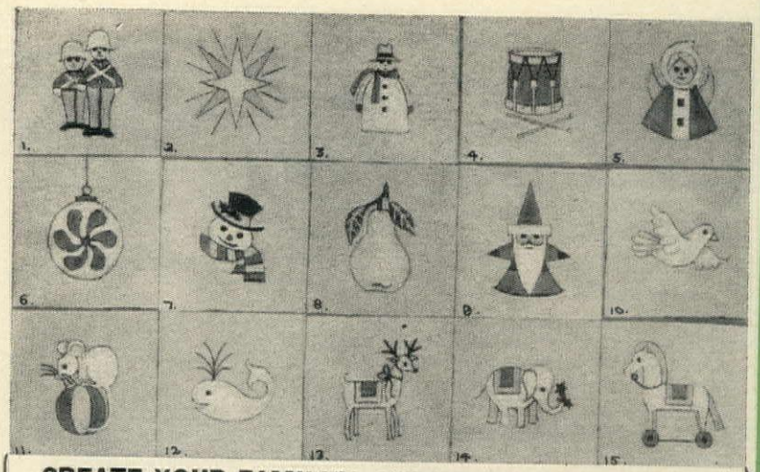
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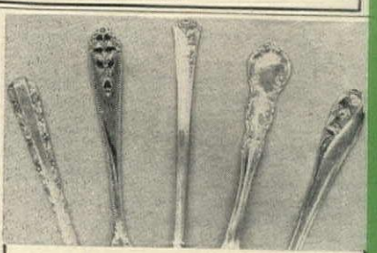
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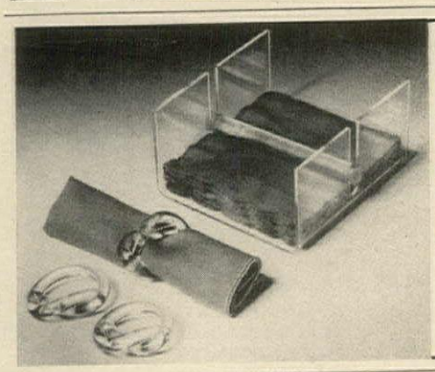


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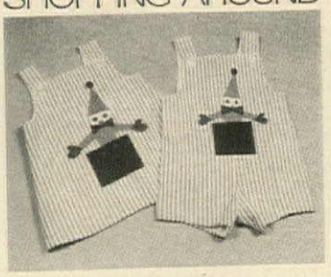


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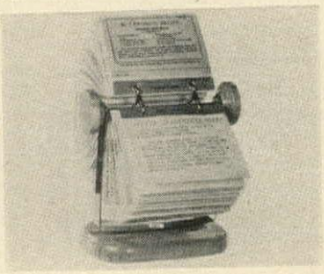
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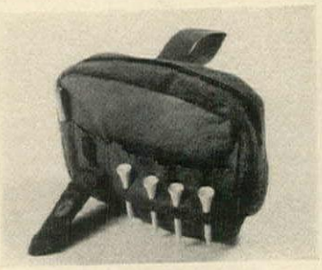
MATCHED PAIR

For the brother and sister look, polyester and cotton seersucker dress and "shortall" in red and white candy stripes showing bright appliqued jack-in-the-box up front. By Sylvia Whyte. Toddlers, 2 to 4, $16; girl 3-6x, boy 4, 5, 6, $18. Ppd. Carroll Reed, N. Conway, NH 03860.



FLIP A RECIPE

Revolving file for treasured recipes with protective see-through envelopes to keep recipes. Metal frame with inlaid wood base and knobs holds up to 500 cards, 3½" by 5". 160 envelopes, 32 index cards incl. $12.95 plus 95c post. The Ferry House, HG5, Briarcliff Manor, NY 10510.



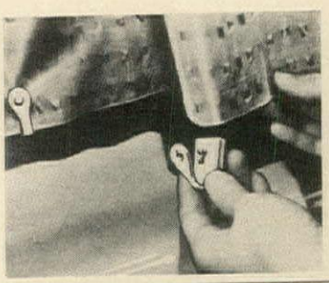
FAIRWAY CADDY

Great gift idea for all golfers, for Father's Day perhaps? Suede trim on tan leather, 5" x 7", to fit on belt and hold accessories. Has zipper pocket for your golf balls. Comes fitted with tees, marker, pencil, and score card. $6.95 ppd. The Gift Tree, HG5, Box 55, Kensington, MD 20795.



CAT AND MOUSE

Now he sees it, now he doesn't—that intelligent cat you know will love playing "mouse in the hole." The mouse is an elusive ball that will entertain him for hours. Blue plastic; 6" dia., 3" h. $3.45 ppd. Catalogue, 25c. Suburbia, Inc., Dept. 349, 366 Wacouta, St. Paul, MN 55101.

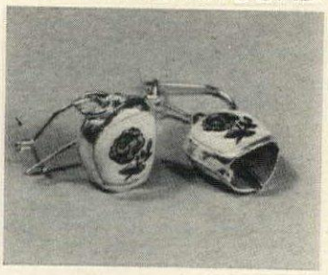


CURTAIN CLAMPS

Shower curtains won't blow out of the tub when plastic magnetic holders are snapped on to the stall. Permanently magnetized; won't rust or mar. Eliminate wet floors. Set of three, $1.49 plus 20c post. Anthony Enterprises, HG5, 585 Market St., San Francisco, CA 94105.

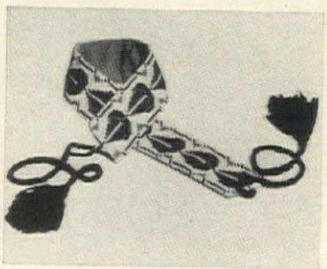
TINKLING ROSES

Tiny miniature cow bell from Austria is hand enameled in white with an alpine rose. Sterling silver earrings come for pierced ears with wires or choose a screw back. Enchanting. $9.98 a pair plus 25c post. Harriet Carter, HG13344, Plymouth Meeting, PA 19462.



BELT NEWS

Needlepoint a fashion accessory with "Caravelle" kit. Woven patterned cotton canvas; wool yarns for brown design on white, black and orange accents, black tassels; cotton suede backing. Fits waists to 33". $5.20 plus 50c post. Tower Crafts, HG5, Box 575, Champaign, IL 61820.



UNDERWATER VISION

Clear plastic goggles offer eye protection for swimmers, water skiers and surfers. Light in weight with foam sponge vinyl lining to prevent water seepage, comfortable; sturdy rubber head strap; adjusts to fit all sizes. $3.79 ppd. Miles Kimball, 100 Bond St., Oshkosh, WI 54901.



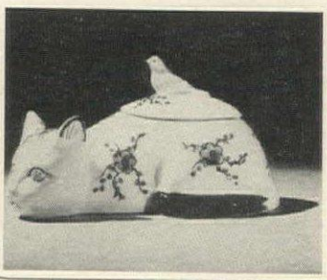
ST-R-ETCH TO FIT

Apply liquid leather stretch to tight-fitting shoes and it makes even suede and patent conform to the foot as you walk. Simple to apply and relief is almost instantaneous. $1.59 plus 25c postage. Order from Anthony Enterprises, HG5, 585 Market St., San Francisco, CA 94105.



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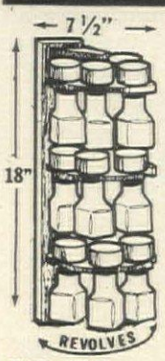
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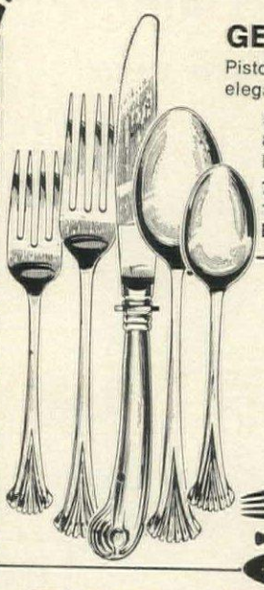
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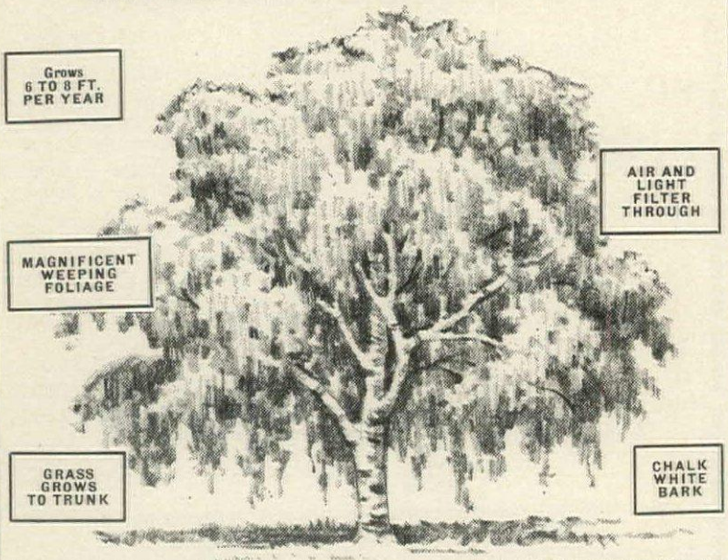
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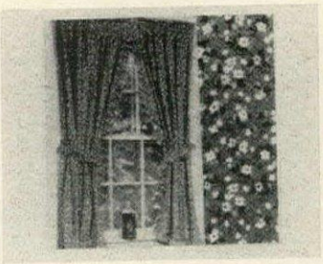
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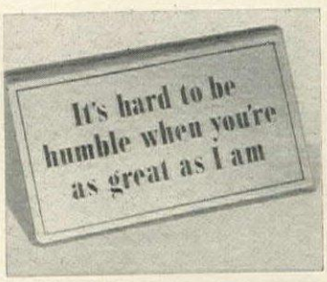
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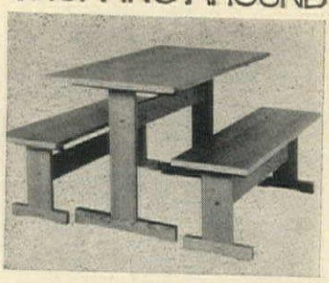
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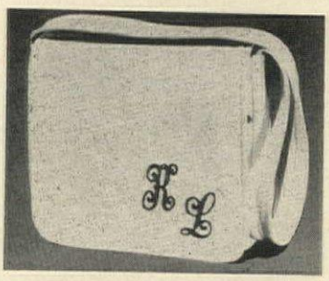
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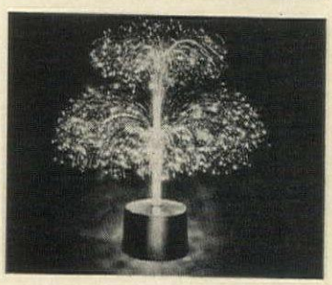
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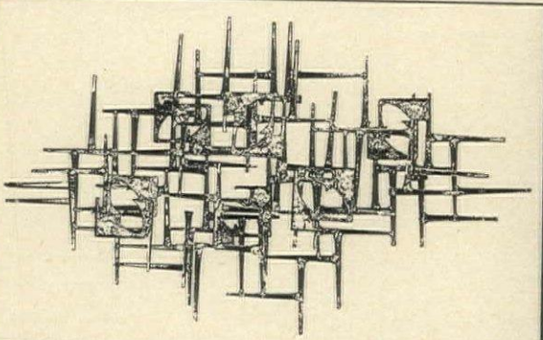
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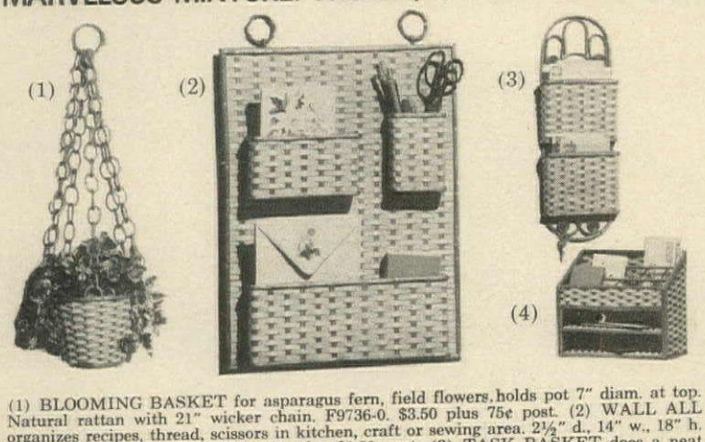




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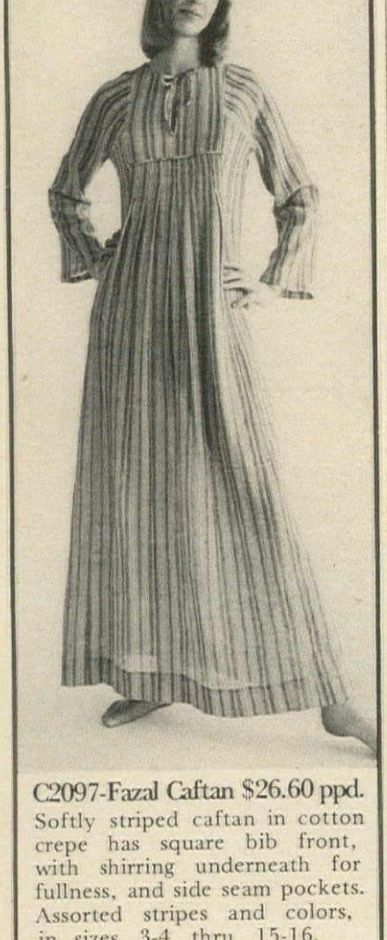


(1) BLOOMING BASKET for asparagus fern, field flowers, holds pot 7" diam. at top. Natural rattan with 21" wicker chain. F9736-0. $3.50 plus 75¢ post. (2) WALL ALL organizes recipes, thread, scissors in kitchen, craft or sewing area. 2½" d., 14" w., 18" h. with hanging hooks. F9727-9. $8.95 plus $1.00 post. (3) TASK BASKET does a neat job of holding mail, messages, magazines. Hardwood back, woven rattan, willow trim. Metal hooks corral keys. 17¾" by 6" w. F9728-7. $4.95 plus 75¢ post. (4) DESK CADDY holds incoming, outgoing, photos all in nifty order. Natural varnished plaiting, dark stained trim. 5½" x 11". Two-shelf, 9½" h. F9733-7 $5.95 plus $1 post. Single shelf, F9704-8 $5.00 plus 75¢ post.

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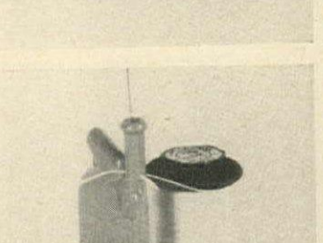
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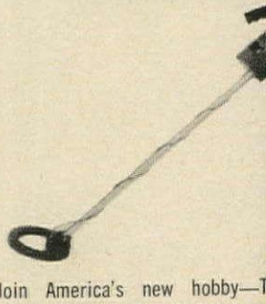
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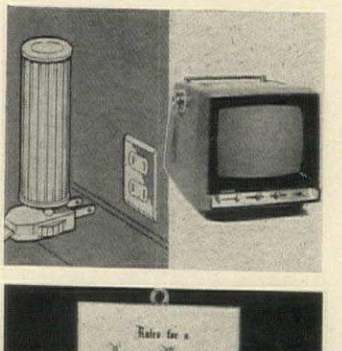
UCKETS OF CENTS

n Indian head penny or Lin- In's head is molded into the top what looks like a stack and is gallon ice bucket. Rigid poly- ethane with antique glaze. 15" a., 15" h. $12 ppd. Design also ailable in glass-top table and aques. The Counterfeiters, G5, 261 E. 161 St., NY 10451.



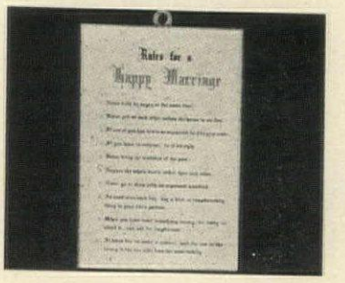
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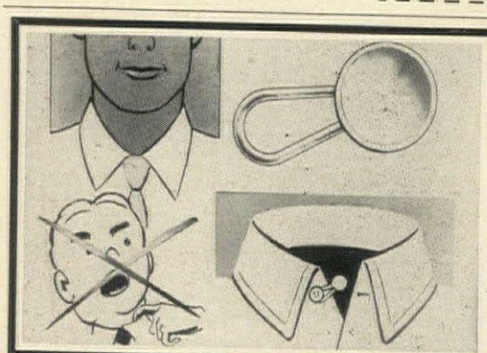
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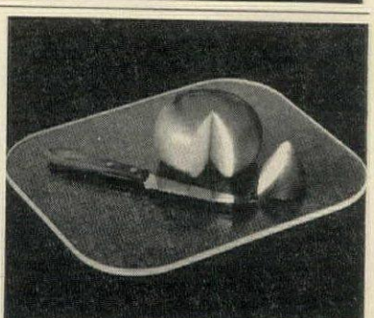
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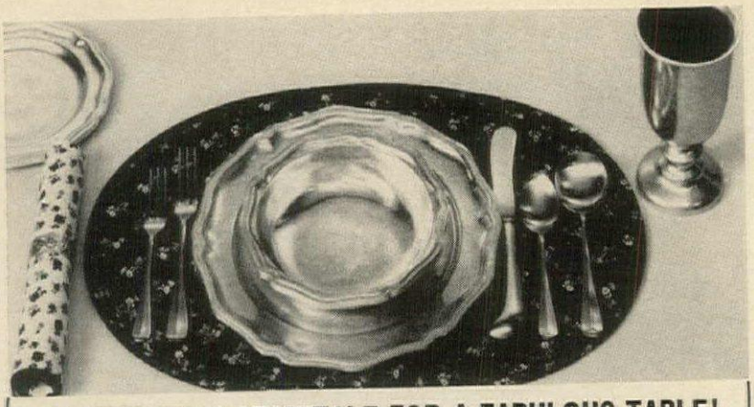
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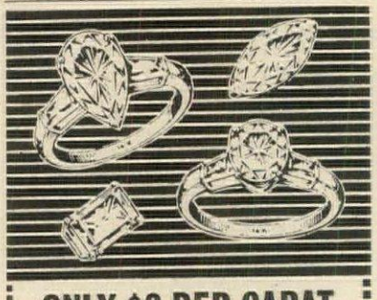
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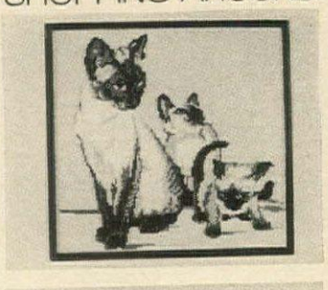
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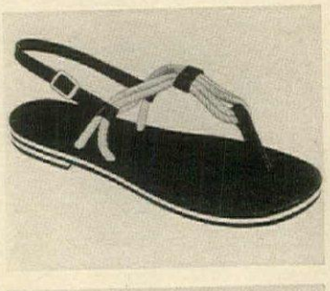
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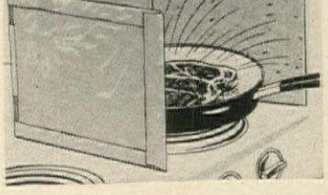
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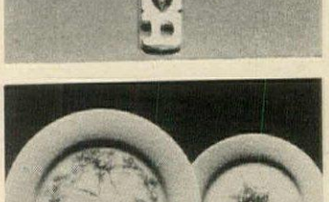
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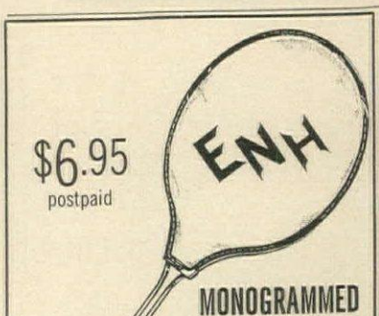
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RIGHT AT HOME



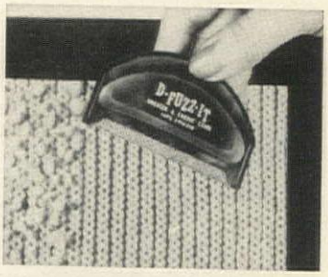
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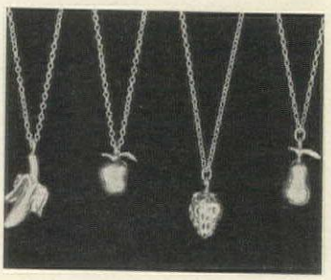
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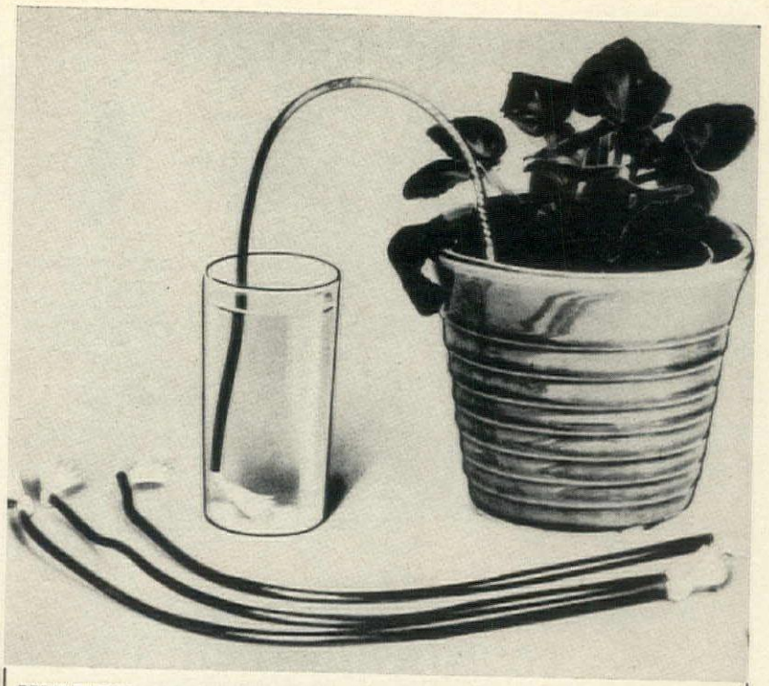


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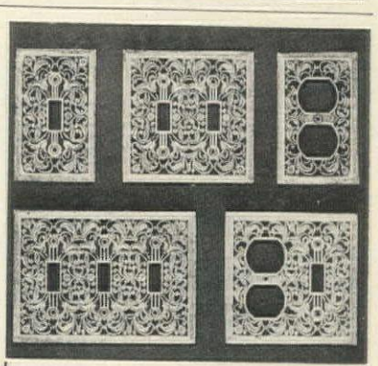
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No straps, bones or wires. Unbelievable — until you try it.

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GOLDEN FILIGREE SWITCHPLATES

Add a touch of charm to your home at little cost with our golden switchplates. Brass-plated, antique non-tarnish finish, screws included. Also available in wrought-iron black.

SINGLE—3" x 4½"	$1.25 each 3 for $3.25
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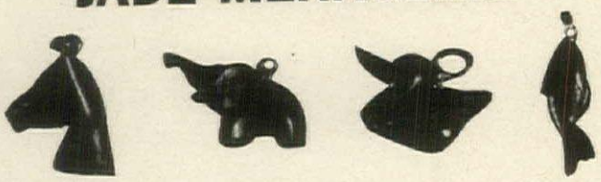
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SHOPPING AROUND THE SOUTHWEST

JADE MENAGERIE



Tiny, handcarved jade figurines to hang on that special charm bracelet or from a chain for all to admire. Something really different in jewelry for animal lovers and collectors of the unique. Cool, green jade figures make a perfect gift for your "graduate" or "mother" on her special day. If we don't have your favorite, ask us. We may be able to get it!

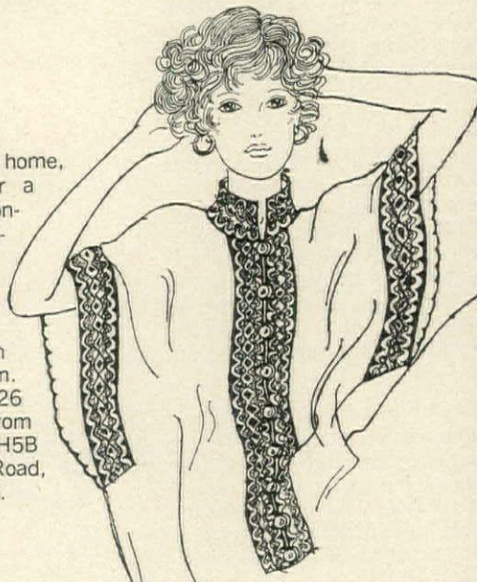
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$4.95 ppd.

An 18 inch gold filled chain or gold plated choker available for $3.00

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GO CAFTAN



Out for dinner, at home, by the pool, wear a stunning, fashion-right caftan of challis-soft acetate, nylon knit. Step-in button front. Loose cut sleeves. Available in white with multi-color braid trim. Sizes: S, M, L. $26 plus 80c postage. From Vicki Wayne, 610-H5B So. Country Club Road, Tucson, AZ 85716.

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Step-out in a pair of flattering East Indian sandals. Exotic tapered, turned-up toes, cross strap and toe ring hand-painted, gold embossed. Handmade in finest leather. Orange, black, red, white, pearlized olive, turquoise, purple, Sizes 3 to 9. Flats, $9.95; wedges, $11.95. Ppd. Maharani Creations. HG5, 7158 Fifth Avenue, Scottsdale, AZ 85251.

JADE BEAUTIES



Buddha with happy "good luck" smile set in 14k gold, back has gold Chinese symbols. 1¼" long, with 14K gold filled chain or choker. Lovely worn on charm bracelet. Charming 1½" long oval pendant carved with oriental design, 18" 14k gold filled chain. Both highly polished jade Buddha, $19.95. Pendant, $14.95. Ppd. Catalogue 25c. Country Corner, HG5, Box 824, Mesa, AZ 852

the flattering, flowing LIMUU



with "Inner Magic" shaping

Silky polished cotton with sweeping back and figure molded front midriff. Authentic Hawaiian florals, in **Blues, Gold, Green, Red or Pink.** Sizes XS, S, M, L, XL. Sensational whenever you wear it!

$25.00 Same as above—floor length **$29.00** each plus 80¢postage

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VICKI WAYNE (Div. Old Pueblo Traders) 610-H5F-So. Country Club, Tucson, Ariz. 85716



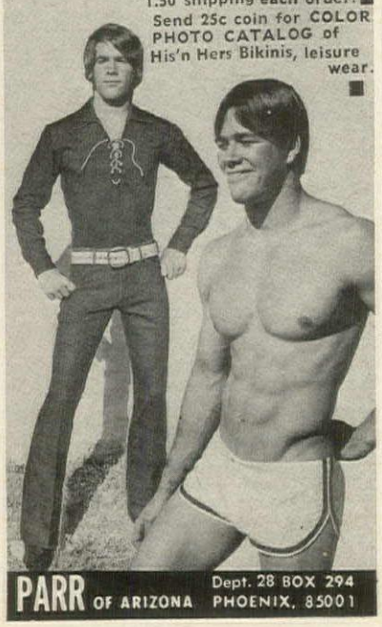
you'll love our MAHARANI pumps. You'll wear them at home, the pool, shopping . . . cocktails. Leather tops, 2½" contoured heels, padded soles. Sizes 5 to 10. Black, white, raspberry, turquoise, olive, red, orange, bone, purple, avocado, brown, yellow, navy, **$14.** per pr. Gold or silver, **$15.**

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Write for your new free color catalogue showing sandals, exotic jewelry, unusual clothing, saris, imports, home decor items, earrings, and rings.

HG5 *Maharani*
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NEW! STRETCH DENIM JEANS 75% cotton/25% stretch nylon; guaranteed to fade! Denim Blue or White, 26-36. 15.95 ■ SPORT TRUNK White or Blue 28-36. 8.50 ■ Plus 1.50 shipping each order. ■ Send 25c coin for COLOR PHOTO CATALOG of His'n Hers Bikinis, leisure wear. ■



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DESIGNED-TO-FIT Back-seam PANTS

now in 12 colors



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Sizes 6-20 & 36-44

$16 Plus 75¢ postage

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600-H5E. Country Club Rd.
Tucson, Arizona 85716

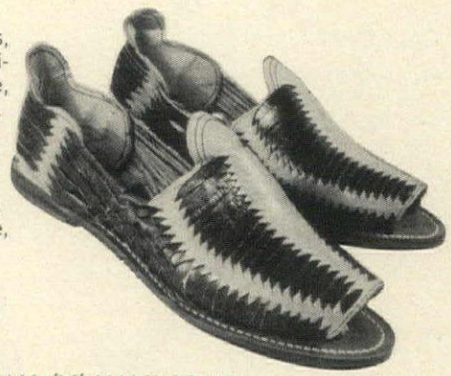


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vy textured cotton created on primitive looms, hand-woven authentic Old Indian designs is used in a stunning, versatile et. Perfect to slip over long, short dresses, skirts, pants ts. Color choice: turquoise, pomegrante or black on e. Sizes: 10 to 20. $19.90 plus 80c post. Old Pueblo ers, 600-H5J-So. Country Club Rd., Tuscon, AZ 85716.

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TALL 'N' HANDSOME

"Sacrofago de Estrellas" is beautifully designed with star-shaped panels. Lends itself as room focal point plus storage. In fine wood with three drawers, doors, or for bar use, hinged center section, wine rack in bottom. 72" high, 24" wide, 15" deep. $325 exp. col. Mexican Furniture catalogue, $1, refundable with purchase. Fiesta de Mexico, HG5, 4248 N. Craftsman Court, Scottsdale, AZ 85251.

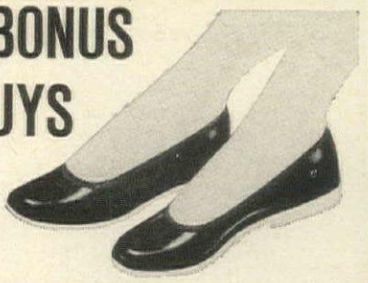
-IN-ONE

lue denim dress, ess, doubles as a r. A-line, seven gore nap-front, two large s. Sizes 10-20. us 80 post. Dan blouse, blue, check. Sizes: 6- 10 plus 40c Both wash 'n' polyester and Western s, 600-H5D, ountry Club, , AZ 85716.





2 BIG BONUS BUYS



1 GENUINE LEATHER SLIP-ON Glove-soft, hard-to-find Genuine Leather with foam-cushioned insole, resilient sole & heel. Elasticized for snug fit. Black, White, Bone, Pink, Lt. Blue. Sizes 5-10.

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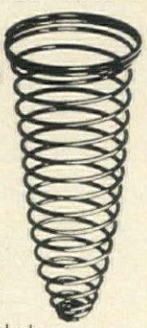
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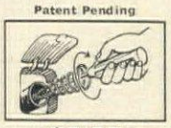
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"CINDY" — A beautiful approach to comfort! Wonderfully soft slippers of supple glove leather with luxuriously foam-cushioned insoles and height-of-fashion 2¼ inch wedge heels. Hand lasted to look, fit and feel like twice-the-price slippers; but so reasonable for such fine quality. Great for all your leisure hours, for indoor or outdoor wear. Perfect for gift-giving. Chioce of Black, White or Beige, $9.95, or combination of Gold and Silver, $11.95. Sizes: 4 through 12; Narrow, Medium or Wide widths. No half sizes over 10. $1.00 extra per pair for sizes over 10. Add 75¢ postage for each pair ordered. Money promptly refunded if not delighted. Free catalog. Write: SOFWEAR SHOES, Dept. C, 1711 Main, Houston, Texas 77002.



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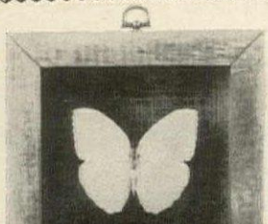
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Sizes 10-20, 40-44, 12½-24½.

$20
Add 80¢ post.

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OLD PUEBLO TRADERS
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Kits For Your Treasures

Complete, assembled ready to display your keepsakes. Classic simplicity, velvet background, 1¾ inch deep, decorative hanging ring.

5 X 5—$3.50; 6 X 6—$4.50
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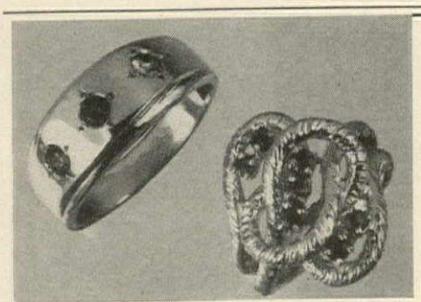
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Please send finger size, birthmonths, color of gold desired

WISHARD JEWELERS, 5004 SAN PEDRO CT. N.E., ALBUQUERQUE, NEW MEXICO 87109

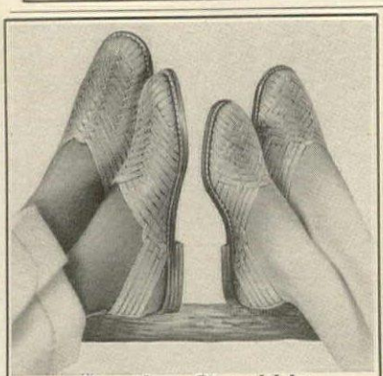


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Genuine Steerhide HUARACHES

Real leather relaxes tired feet as nothing else can. Uppers are woven of supple leather thongs in never repeated patterns. Sturdy leather soles wear like a shoe. This is the original "air conditioned" sandal, the finest made. Natural beige only.
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New premium yarn, Wintuk, of 100% Orlon Acrylic gives you firmness and resiliency plus easy care. ⅞ length of weightless warmth, distinctively patterned. Washable. **White, Navy, Red, Beige.** Sizes S,M,L.

$23.00

Sizes 42-48

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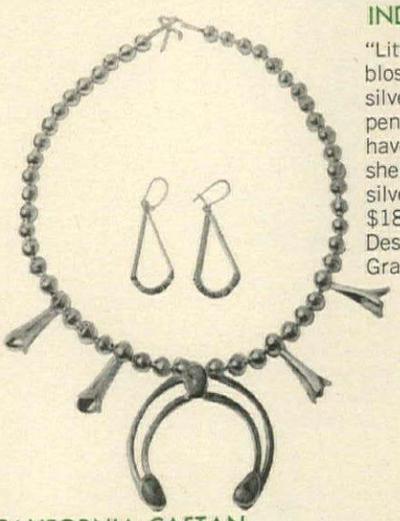
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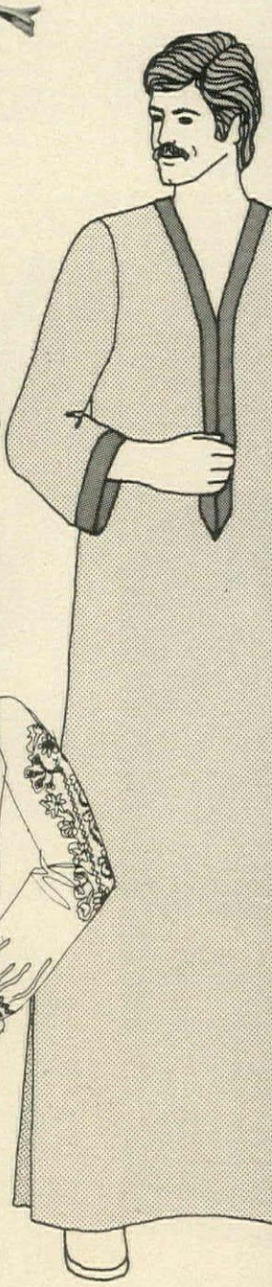
VICKI WAYNE
610-H5K-S. Country Club • Tucson, Az. 85716

SHOPPING AROUND THE SOUTHWEST



INDIAN MADE

"Little One" necklace with blossoms and beads of ster silver has a turquoise-studd pendant, $90 ppd. Earrings have center turquoise and shell Hesche beads strung silver loops. Screw or pierc $18 ppd. Free catalogue, Desert House, HG74, 3514 Grant Rd., Tucson, AZ 857



CALIFORNIA CAFTAN

At ease in a cool, cool caftan translated from Nigeria to California. Shirting weight dacron polyester and cotton jacquard knit in beige, blue or gray with deeper solid color accents. One size fits all. $18 plus $1.50 post. Parr of Arizona, HG5 3903 No. 16th St., Phoenix, AZ 85016.



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It's the classic Acapulco wedding blouse with exquisite embroidery featuring fiesta colors. Made in white, easy-care dacron to wear in or out. Sizes 30 to 42. $20 plus 75c post. Western Classics, 600-H5E, So. Country Club Rd., Tucson, AZ 85716.

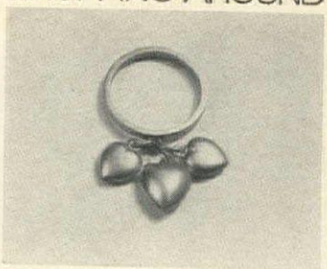


DENIM CLOGS

An exciting new import from Argentina. Smart footing that assures heel-to-toe comfort. R ient insole, crepe sole and feat light 1" platform. 2¾" wedge Brushed denim in blue with re leather trim. Sizes 5 to 10. $1 90c post. Old Pueblo Traders, H5I-So. Country Club, Tucson, 85716.

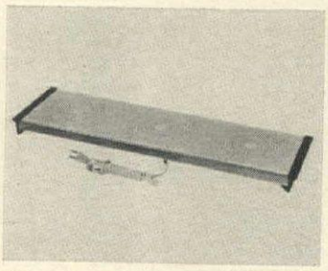
SHOPPING AROUND

TRIPLE HEART BEAT



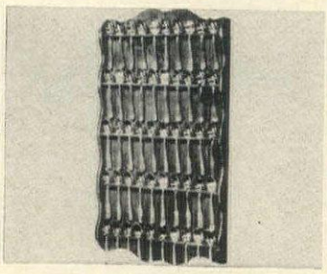
A unique 14 kt gold ring sports three plump little hearts for gals who wear their hearts on their fingers rather than their sleeves. A really '74 notion. Order by standard ring size. $25 plus $1 post. Send $1 for catalogue. Fortunoff's, HG5, Box 132 AX, Westbury, NY 11590.

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COLLECTOR'S RACK



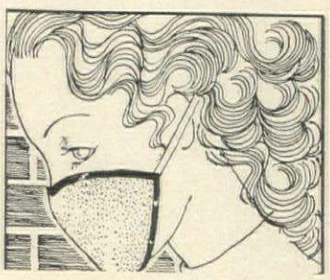
Collectors of coin silver, commemoratives and demitasse spoons find a rack is the way to display them. Pine in honey or antique finish. 30 spoon size, $16.50; kit, unfinished, $12.95; 20 spoon, $21.95; kit, unfinished, $14.95. Ppd. Yield House, 345, No. Conway, NH 03860.

ANIMAL FARE



Giraffe, lion, tiger, zebra—two by two to decorate your buffet as plates and mugs. Deep brown and white ceramic, plates are 8½" dia., mugs with bamboo design handles. Four mugs, $8.95; four plates, $8.95. Add $1.55 post. each set. Elizabeth McCaffrey, HG5, Northport, NY 11768.

PROTECTION!



Non-allergenic foam fleece mask fits over mouth and nose to protect from sick room germs, paint, cleaning fluids or garden sprays. One size fits all. Washable and reusable. $1.59 each plus 15c post. Anthony Enterprises, HG5, 585 Market St., San Francisco, CA 94105.

SWEET 'N SPICY

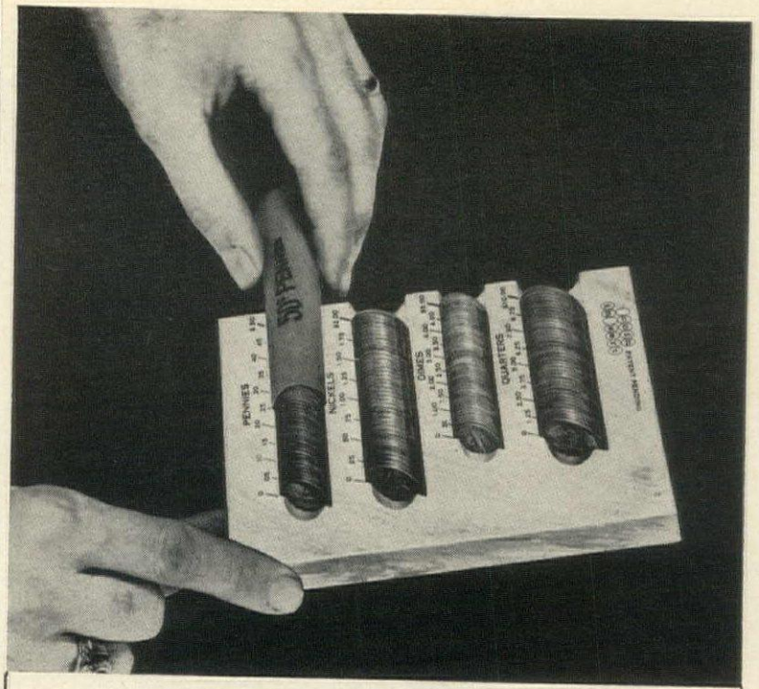


Unique herb garden comes in a terra cotta strawberry pot whose round "pockets" each hold a different herb: savory, basil, thyme, dill, parsley. Kit includes seeds, soil, pot, chain, instr. 6" across. $4.98 plus 85c post. Greenland Studios, 5707 Greenland Bldg., Miami, FL 33054.

BIRD FEEDERS



pine, redwood finish. Glass partitions to view feed
Eye screw for easy mounting. Pour feed through
ut chimney, and it seeps out automatically on to
single-18"L 12"H 9½D-$10.50, double-36"L 12"H
D-$ 21.00. Exp. chg. collect. BREGENZER BROS.
ergh Rd. Ringoes, N.J. 08551



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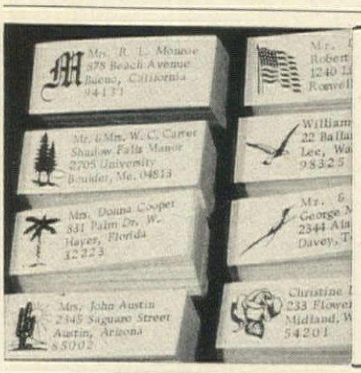
Sort, count, wrap pennies, nickels, dimes, quarters in seconds. Simply slide coins into 4 channels. Shows the totals as you go. No more fumbling with the wrapper. Real time-saver for merchants, cashiers, clubs, collectors, etc.

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Any Initial, American Flag, Pine, Gull, Palm, Roadrunner, Saguaro, Rose. [Also available are Texas Flag, Maple Tree, Treble Clef, or Palette]. Up to 20 letters per line, 4 lines. Printed in black on white or gold gummed labels 1½x½". Packed in neat plastic box. 500 on white or 250 on gold for $2 ppd. Or on DELUXE SIZE, 1¾" long, $3 with design or $2 without, ppd. Specify Initial or Design desired. Via air, add 39c per order. Useful Gifts Catalog, 25c. Bruce Bolind, 25-L Bolind Bldg., Boulder, Colo. 80302. Since 1956, Thanks To You!

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ONLY $3.00 POSTPAID

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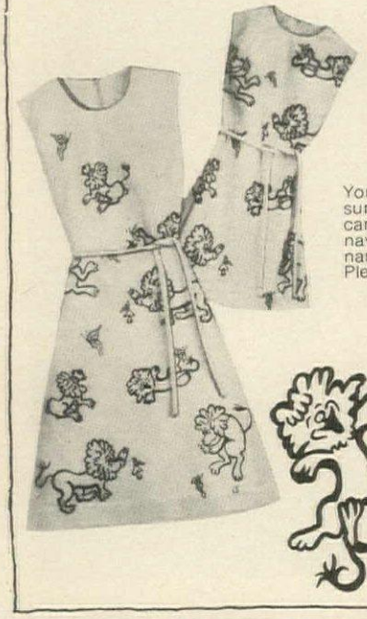
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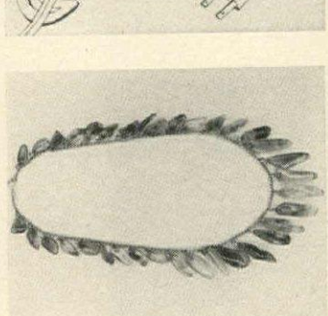
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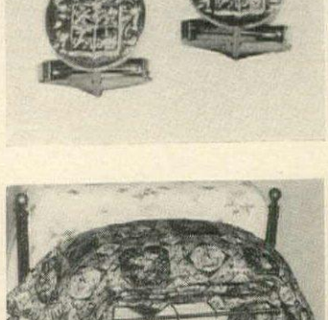
ANNE'S FAVORITE

That's what Hunt Galleries calls this classic wing chair. In many fine fabrics—stripes, solids, prints, velvets. 43" h., 31" w. Shown in cut velvet, $184 exp. charges coll. $1 for catalogue; specify fabric and color. Hunt Galleries, HG-5, 2920 No. Center St., Hickory, NC 28601.



SAFETY FIRST

Keeps those dangling electrical cords off the floor and out of the way with cord shortener that holds up to three feet of cord. Just wind excess cord around shortener. Only $1.49 for set of six plus 20c post. Anthony Enterprises, HG5, 585 Market St., San Francisco, CA 94105.



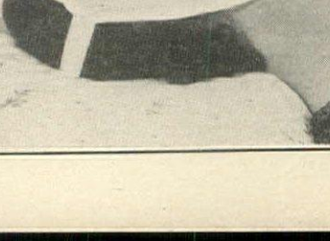
NECKLACE BY NATURE

Genuine amethysts imported from Brazil grace a silver chain just right for the woman who likes the natural look. Forty semi-precious stones in baroque shapes are polished to glowing sheen. $7.98, plus 35c post. Harriet Carter, Dept. HG-12345, Plymouth Meeting, PA 19462.



CRESTED LINKS

We think cuff links engraved with a family crest are smashing with business suits and sports jackets. Send crest if available. Sterling silver, $35; gold or silver finish, $25 ppd. Write for catalogue. Send to Heraldica Imports, Inc., G5, 21 W. 46th St., New York, NY 10036.



SECRET SPREAD REST

What a great idea! A caddy that hides beneath mattress of bed with low (or no) footboards. Slide it out at bedtime for a handy bed spread rack to simplify morning make-up. King, queen or double beds need two. $6.98 each; two $12.98. Add 90c post. Garrett's, HG5, Box 12274, Dallas, TX 75225.

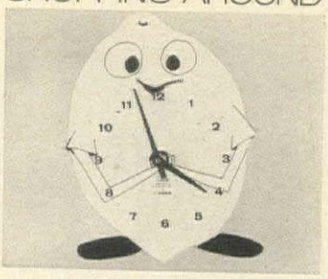
MODERN CLASSIC

Blue willow ceramic brewmaster always a treasure, now is electrified: it heats water in 2½ minutes! Instant hospitality. Six-cup pot, $3.95; matching demitasse cups and saucers, four each $2.95. Add 50c post. The Added Touch, 12H Water St., Bryn Mawr, PA 19010.

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Scientifically designed anti mask insures sound, silent Washable nylon mask fits chin, keeps jaws closed, pr snoring by encouraging breathing. Adjustable to fit bot and women.
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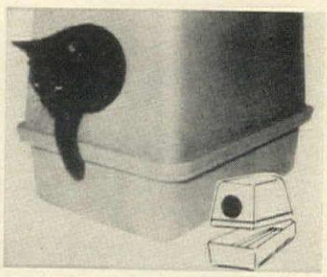
Sunny lemon clock brightens your day! Vivid yellow face, easy to read numerals. Precision battery movement. One year guarantee. 11" x 9". Mounting hook included. $16.95 plus $1.50 post. American Century Collection, HG5, Box 36232, Los Angeles, CA 90036.

RED HOT NEWS



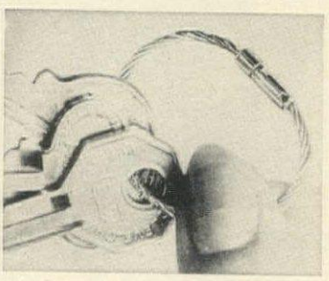
Cozy! 100% red cotton flannel, everything from Grannys to night caps. Grannys with lace trim, $12; nightshirts, $9.60; dust caps, $3; night caps, $1.80. Monogramming, $1. Ppd. Adult sizes, S.M.L. Free brochure. Red Flannel Factory, HG5, Box 100-A, Cedar Springs, MI 49319.

FELINE HYGIENE



Cats are known for their fastidious way. This litter pan confines odors, hides wastes and stops litter spills. Molded plastic, 16" w., 22" l., 18" h. in red, blue, green, yellow or white. Top removes. $14.95 plus $1 post. Haugen Products, HG5, 709 W. Huron, Ann Arbor, MI 48103.

TWISTY KEY RING



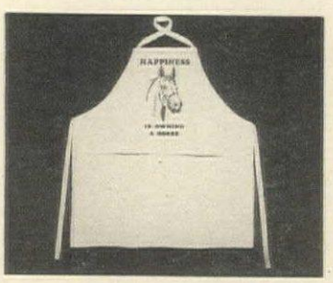
Gold-finished aircraft cable key ring holds 25 keys and can withstand a pull of 150 pounds. No links to loosen, no chain to break. Its intriguing twist-lock opens easily, stays closed otherwise. $1.49 plus 20c post. Anthony Enterprises, HG5, 585 Market St., San Francisco, CA 94105.

AT YOUR SERVICE



For the most entertaining people you know. Beautiful assistants at a buffet table are ornate silver-plated fork and spoon holders by Adams. Each holds a dozen silver pieces; 5¼" x 3¼". Set of two, $12.50 ppd. Creative Enterprises, HG5, 1732 Butler Ave., Los Angeles, CA 90025.

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andsome geodesic design greenhouse can e yours at our new low prices. A beautiful, e greenhouse that assembles in only hours. ete precut Dome Greenhouse Kits contain ning including rust proof hardware. Su- design gives you healthier plants. No tion needed, strongest greenhouse design. today for FREE color catalog and prices. od Domes, Div. GE; Aptos, Calif. 95003.





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Send 50c for sample swatches and complete Danish living room catalog.

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Devised by elves in our workshop to give small fry extra height to reach into sinks, cookie jars and miscellaneous mischief they might otherwise be too short to get into. Great as a seat and you can even cushion it with your own needlepoint. Made in our old-fashioned way from good all-American sturdy Vermont wood to survive all kinds of loving abuse.

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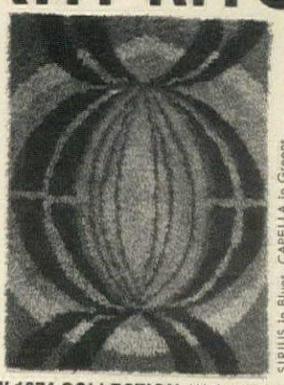
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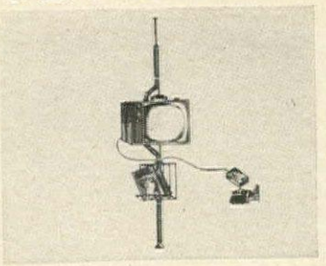
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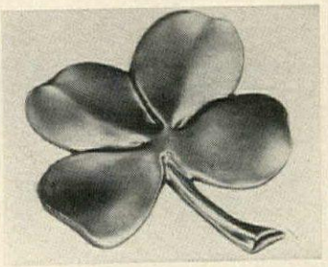
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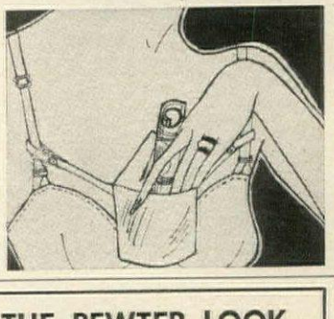
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Four leaf clover with inscripti "One leaf is for hope, one is faith, and one is for love, know, and God put another in luck." 4¾" in 24 K gold pla a fine paperweight. $6.75 p 80c post. Sleepy Hollow Gi HG5, 6651 Arlington Blvd., F Church, VA 22042.



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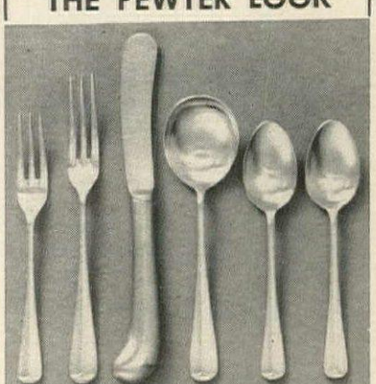
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Our stainless steel flatware authentically reproduced from an antique English design. Classic pistol handle knives, 3 tined forks . . . and a mellow pewter look. Dishwasher safe. Service for eight includes: 8 dinner forks, 8 dinner knives, 8 salad forks, 8 soup spoons, 16 teaspoons and 2 serving pieces.

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Display your dog's auth coat-of-arms..personali

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Own your very own pets family en Color 8" x 10" Crest on sturdy, masonite—featuring the breed motto and portrait. Personalized dog's name.

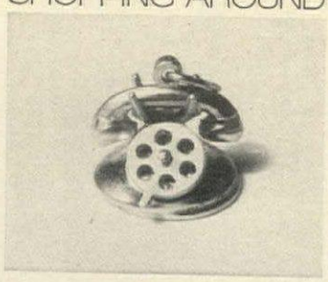
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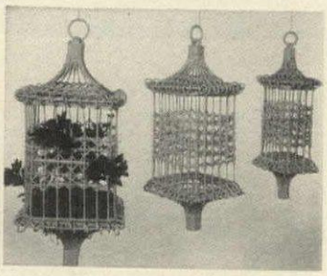
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ur kitty goes proper with a shable, waterproof, red and hite house of heavy cardboard, hich fits over any litter tray. ouse confines odors, hides lit-r. 22" by 17" by 14½". $4.50 us 75c post. House of Minnel, ept. 554E, Deerpath Rd., Ba-via, IL 60510.



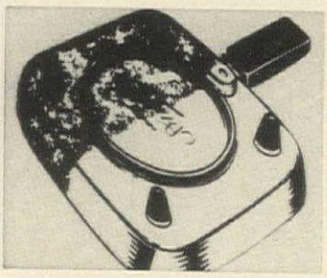
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angeable as the seasons, they ow off a cluster of geraniums, elt parrot, or Christmas greens. tural wicker: #F4707-6X 19" 5½", 25" by 7", and 28" by ". Set of three $19.95 plus $2 st. The Helen Gallagher Collec-n, Dept. F525, Peoria, IL 601.



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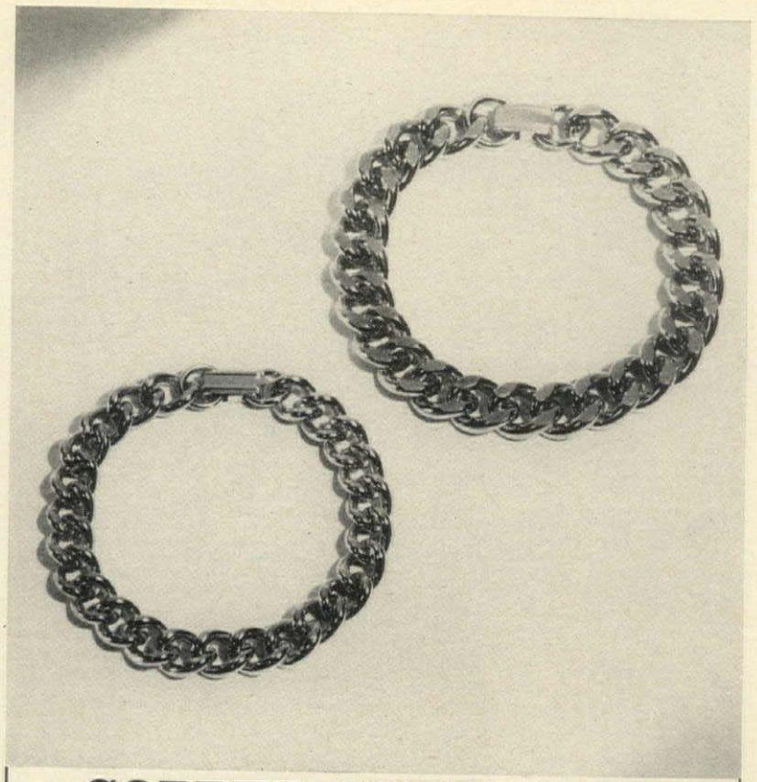
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MEN'S COPPER BRACELET ..... **$3.98 + 30¢ Mailing Each**
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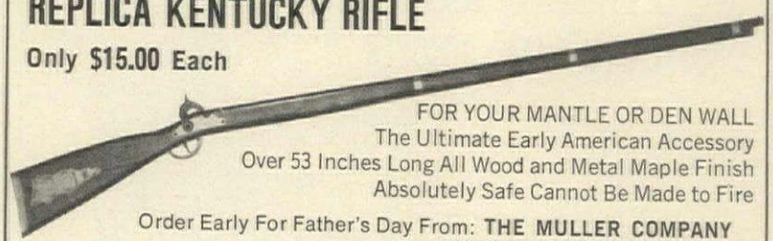
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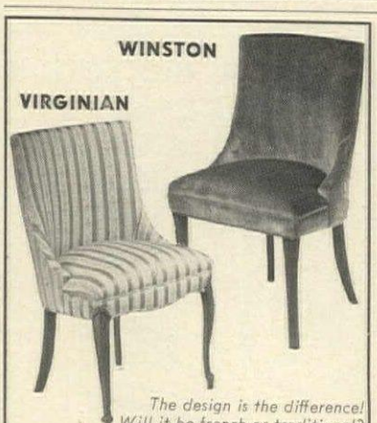
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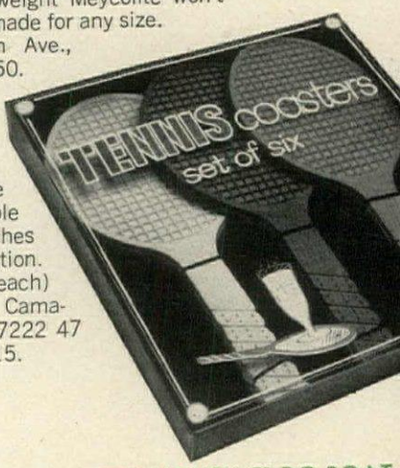


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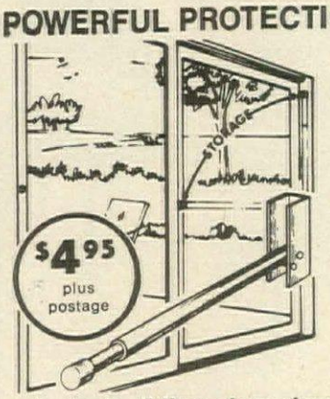


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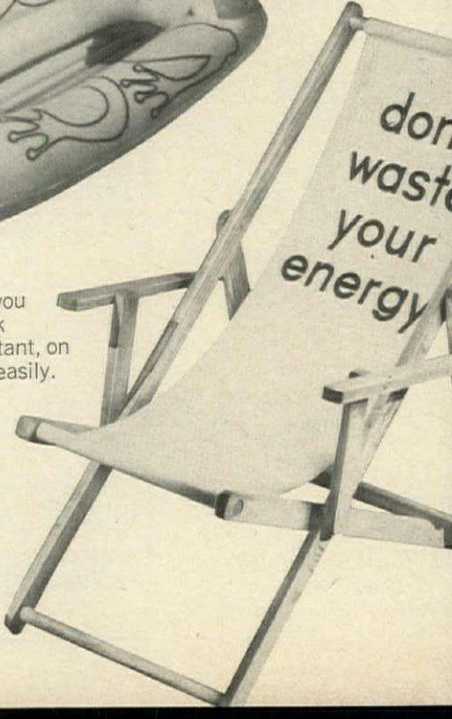
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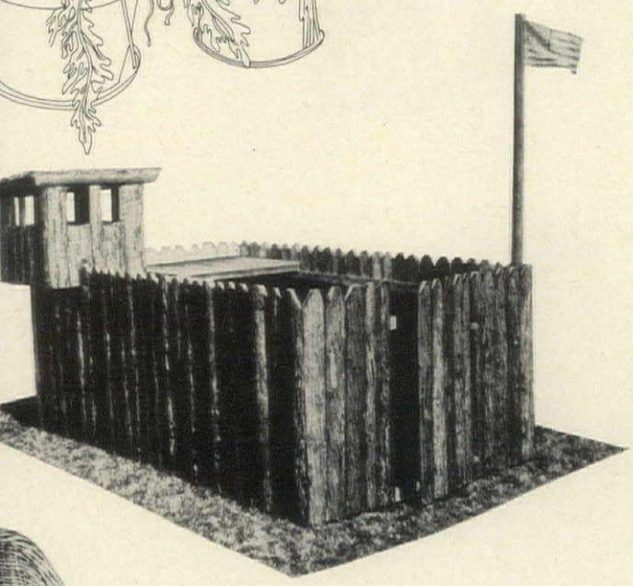
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Lawn chair reminds you to relax. Natural duck canvas, mildew resistant, on oak frame that folds easily. Seat 52" l. by 23½" w., $29.95 ppd. Elizabeth McCaffrey, HG5, Northport, NY 11768.



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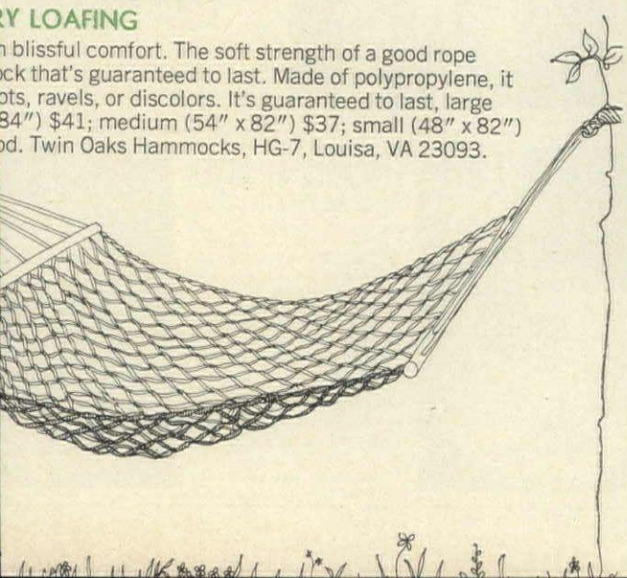


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Elegant high-back Martinos chair offers good looks and comfort indoors or out. Sturdy natural willow, hand-woven, 44″ h. x 27″ w. seat 15″ h. $34.95. Durable tufted foam rubber cushion is covered in gold, tangerine, avocado, or black corduroy, $6.95. Exp. coll. Catalogue 25c. Fran's Basket House, HG5, Rte. 10, Succasunna, NJ 07876.

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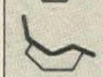
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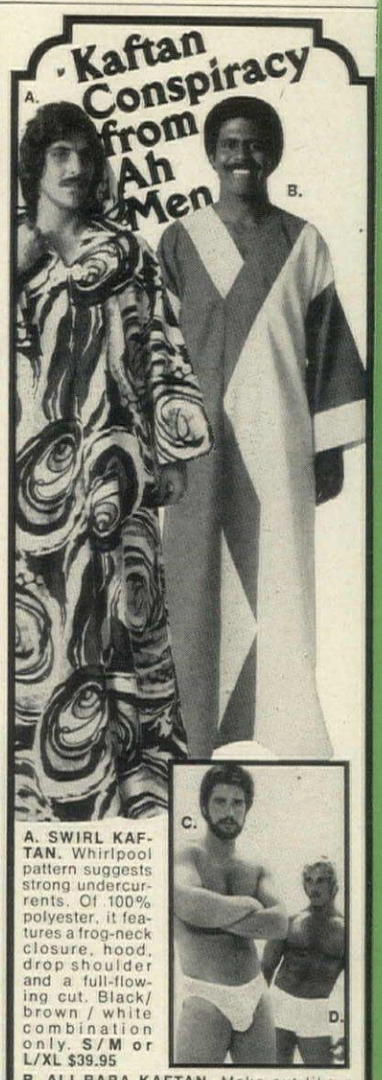
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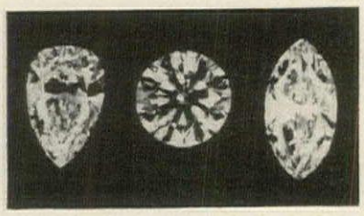
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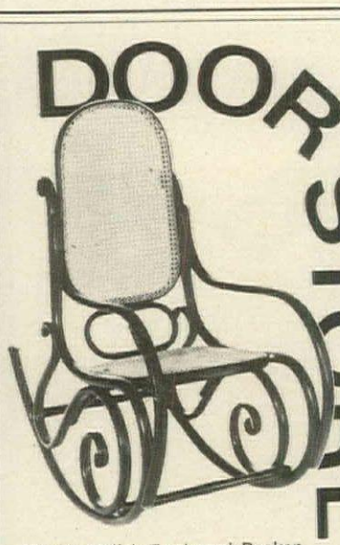
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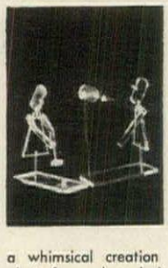
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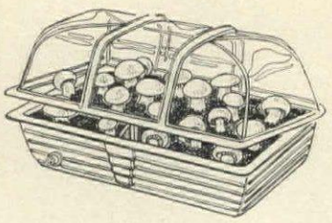
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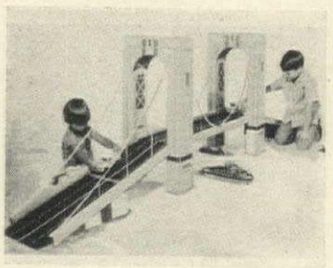
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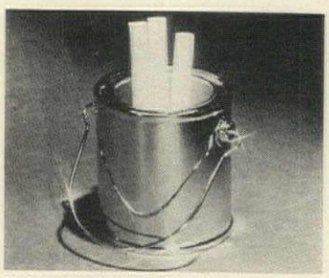
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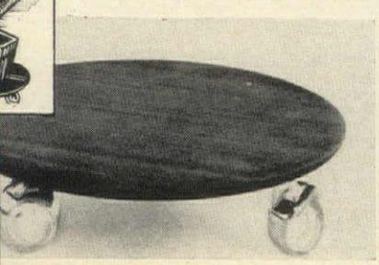


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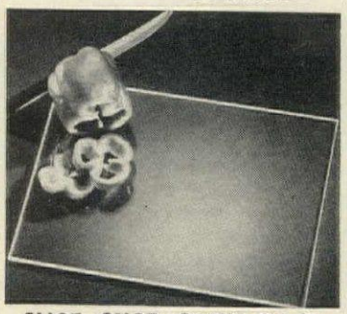
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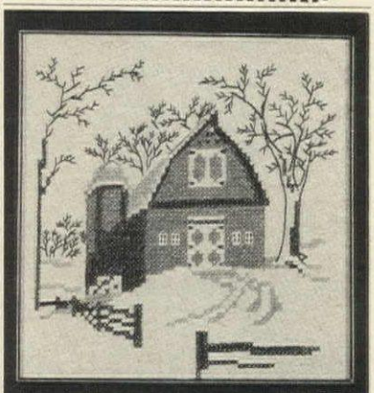
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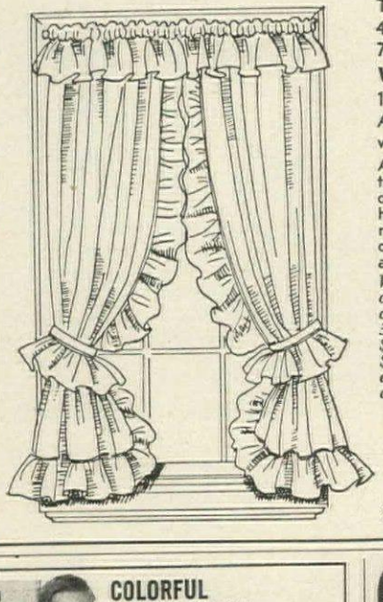
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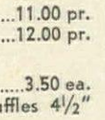


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All pairs are 84" wide, ruffles 4½" wide.

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COUNTRY CURTAINS
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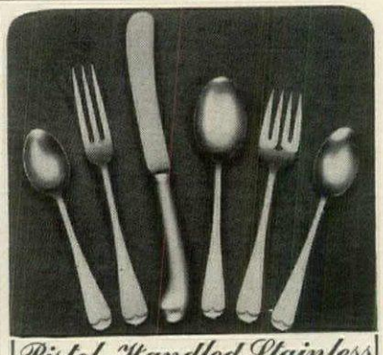
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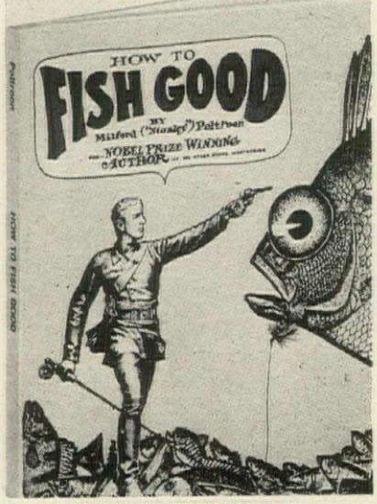
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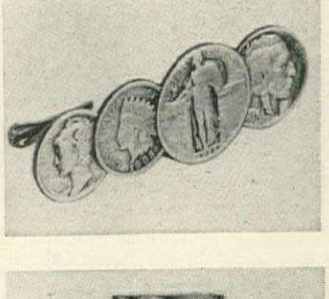
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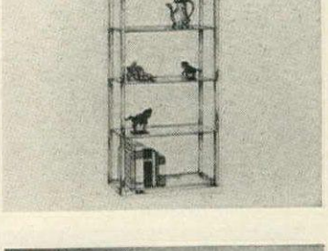
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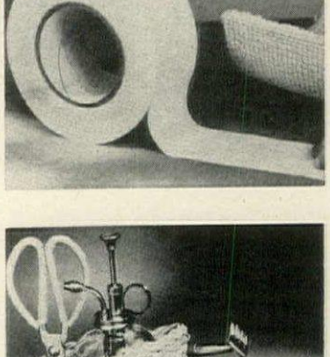
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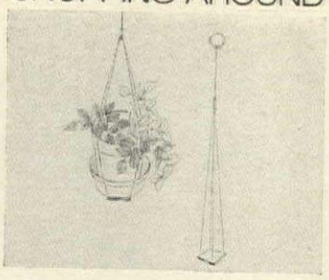
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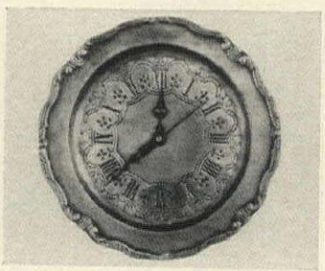
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OVEN WALKERS



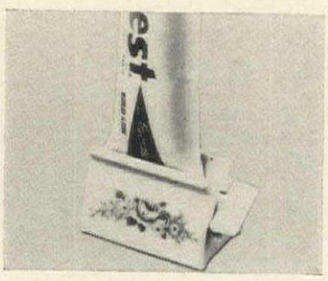
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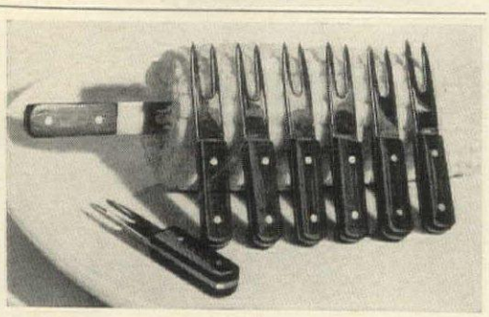
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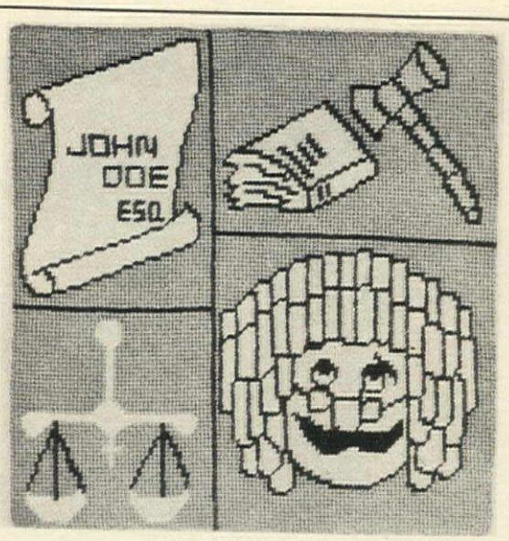
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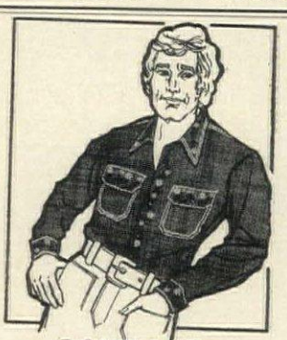
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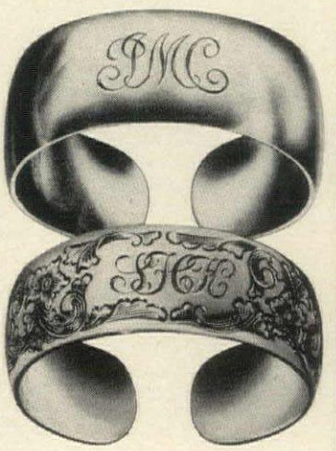


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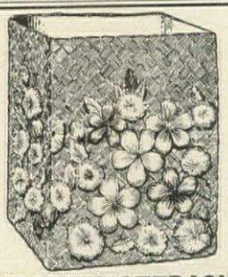
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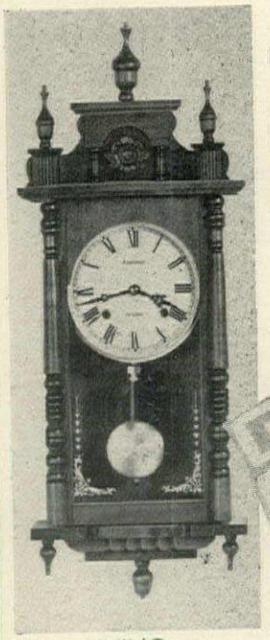
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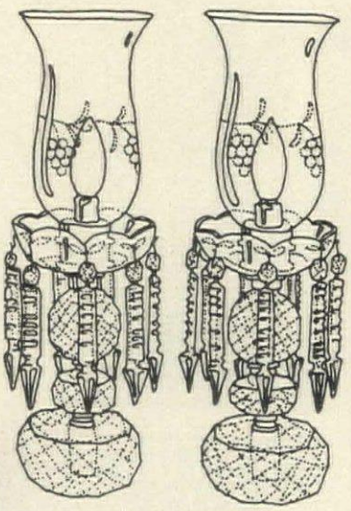


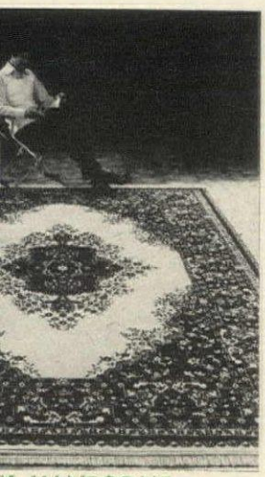
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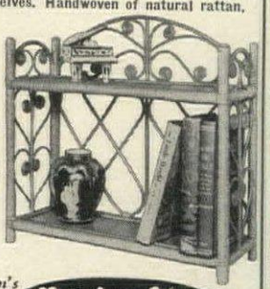
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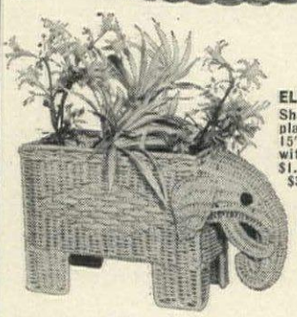


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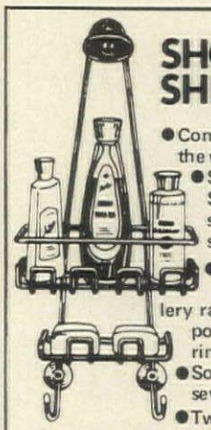


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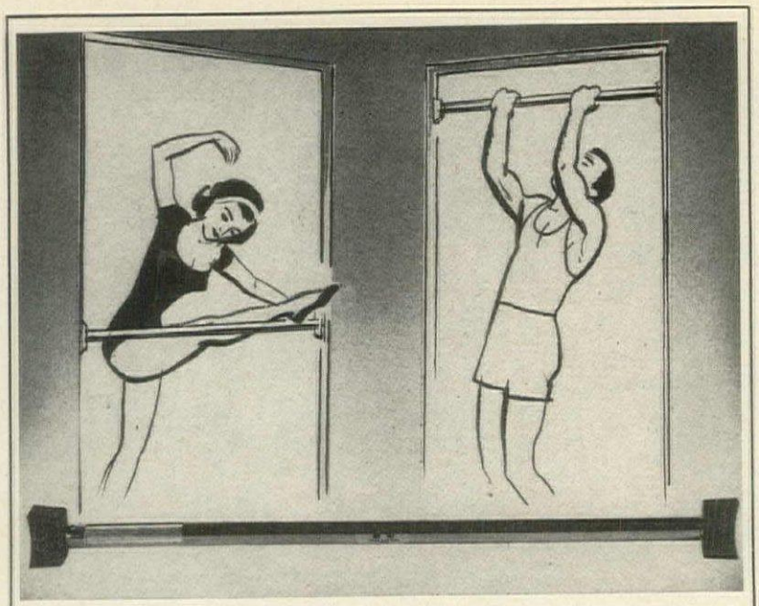


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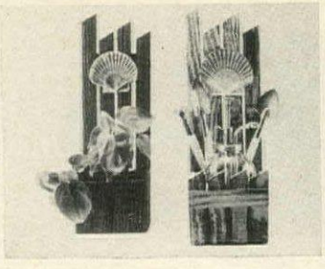


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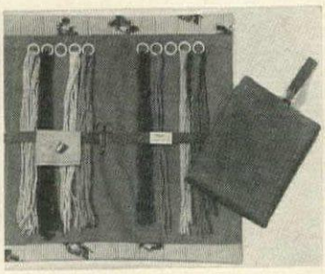
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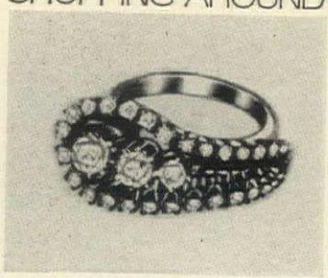
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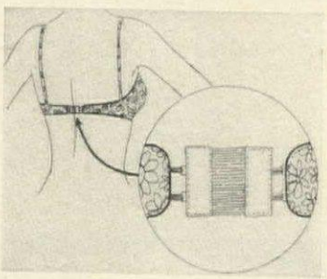
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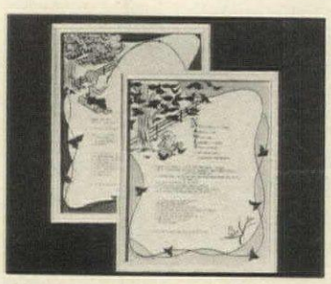
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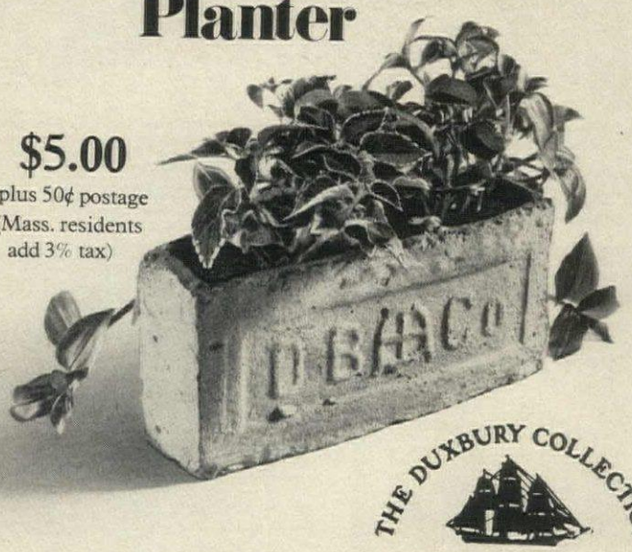
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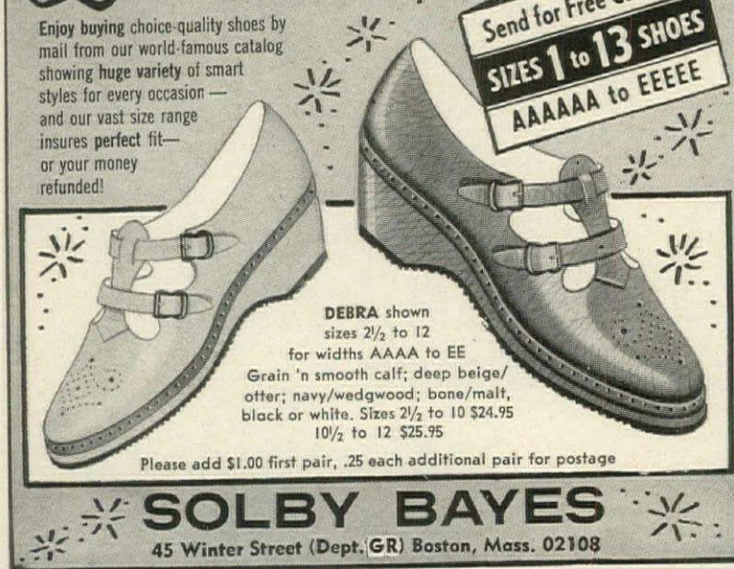
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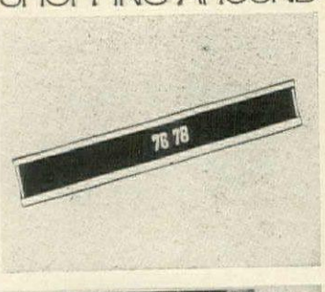
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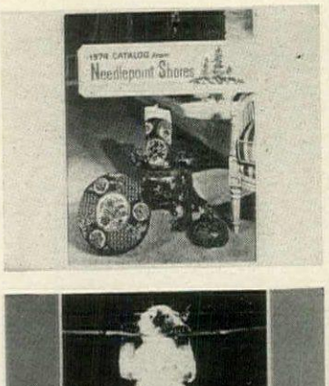
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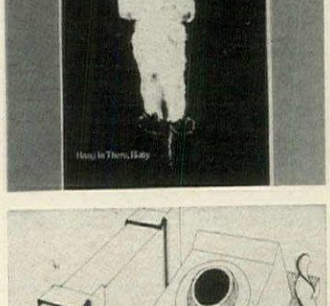
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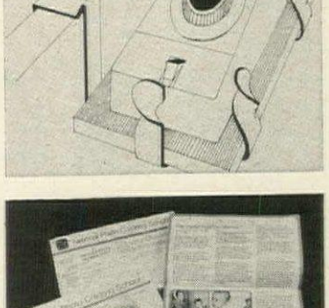
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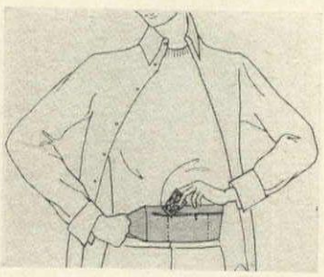
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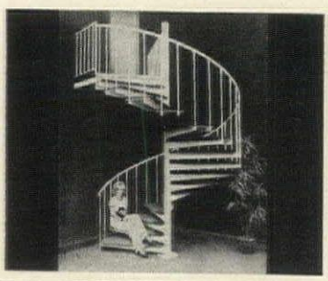
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personalized gifts for him!

ELEGANT IN BLACK LEATHER, DASHING WITH HIS INITIALS!

4-IN-1 RULE $10.98

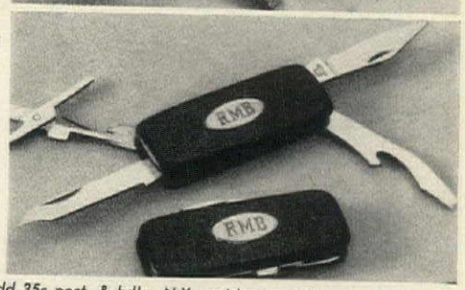
Precision-crafted in France, luxury gift for everyone — home handyman or graduate engineer! Lifetime quality in top-grain cowhide on chromium-plated metal, his initials engraved on a silver oval. Superb in every detail — tempered steel tape sealed in permanent polymerized film, measures 118" or 300 cm., has lock-lever and top window reading for inside dimensions. Scribes, draws circles, hinged bar opens to make compass. Accurate level sealed in clear solid unbreakable casing. 2½x3". **#2806—Personalized Rule $10.98**



KNIFE PLUS $3.50

Initials engraved for him alone on solid brass plate — designed for him alone with a treasure of useful tools! Inside are a razor-keen knife, screwdriver, bottle opener, nail file and scissors — all of fine quality drop-forged steel. Outside, a handsome cover of rich black leather. 2¾" — and wafer-slim for his pocket. **#200 Personalized Knife $3.50**

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LILLIAN VERNON *Add 35c post. & hdlg. N.Y. residents add taxes* **Dept. G51, 510 S. Fulton Ave., Mt. Vernon, N.Y. 10550**



The Most Revolutionary
LEVEL & INCLINE MEASURE *Ever Made!*

SPLIT IMAGE TRANSIT

$10.95 plus $1.25 pp.

Ideal For: Contour Plowing, Carpentry, Brick Laying, Cement Work, Surveying, Etc. Leatherette Case $3.95.

This simple yet amazingly accurate instrument indicates level and measure incline down to a fraction of an inch. Makes bubble types or string levels obsolete. It not only indicates level, but shows exactly how much correction is needed. Just one person, using the split-image transit and target supplied with it, can perform any leveling, incline-measuring job quickly, easily, accurately—measures inclines down to the thinness of a dime at 25 feet.

Send check or M.O. 10 day money back guarantee.

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MONEY BACK IF NOT DELIGHTED

Harriet Carter Dept. HG-12445 Plymouth Meeting, Pa. 19462



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From the heart of Italy comes this exquisite pair of pewter children on slender onyx base. Talented artisans worked magic in pewter to turn out these beautiful and so lifelike details. Specify boy or girl or both. Height: 3¾" $5.00 each ppd.

BEST OF EVERYTHING, Dept. HG5
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Charge to my: ☐ BankAmericard ☐ Mastercharge ☐ American Express

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Twin Set .....**$19.50** **Queen Set** **$23.50**
Full (dbl. bed) .....**$20.50** **King Set** **$27.50**

WE PAY POSTAGE

Send check, or money order, or use your credit card. Retail Sales 10-4, Mon. thru Fri.

Royal Creations, Ltd. Dept. D5 330 Fifth Ave. New York, N. Y. 10001

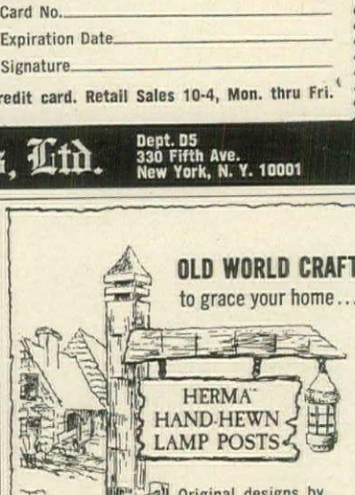


VICTORIAN CLOTHES RACK

Cast iron clothes rack is a reproduction from the Victorian era. Features five large swing-away arms. You'll have a place to hang hats, coats, scarves, even umbrellas! For bedroom, kitchen or bathroom. Extends 7½" from the wall; measures 14" wide. **$3.98** plus 75¢ postage.

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Picture yourself on the radio.



It's new. It's a radio. It's a picture cube. This really special AM portable swings along on a chain, or sits beautifully on its own chrome-trimmed pedestal. Personalize it . . . do your own thing with 2 big, round frames for favorite photos, school or team emblem, or whatever. The patented dial is large, easy-to-tune. Complete with pedestal, battery and earphone. Choice of white, yellow, red, blue. **$9.95** ea. plus $1.50 postage & handling.

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Start each great day with beautiful music, the weather or news. This digital clock-radio has a unique sculptured design for beauty and compactness. A fine quality AM/FM radio, with illuminated digital clock, 24-hr. alarm, and a sleep-set control that turns off the radio automatically. AC only. Choice of white, yellow, red. **$34.90** ea. plus $2 postage & handling.

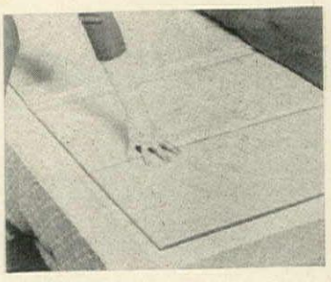
10 DAY MONEY BACK GUARANTEE. Please send check or money order. Sorry, no C.O.D.'s. N.Y. residents add sales tax. Use Carte Blanche: send account name, number, expiration date & signature.

EGAWA INTERNATIONAL CO., LTD.,
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Protect your hairdo all throug the night in cool comfort. Ne design in lightweight sleep ca conforms to any hair style, ar head size. Press ends togethe won't slip or slide off. Crushpro and washable. $2.49 plus 3(post. Holly House, HG5, 417 Lak Ridge, Dallas, TX 75238.



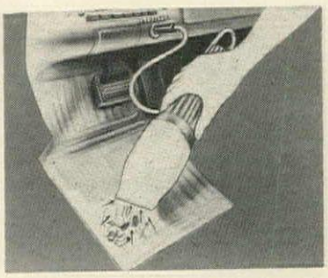
BACKACHE FIGHTER

Bed board combats back a ments and assures good slee Firms a soft or sagging mattres 5′ long ½" thick, folds into fo 15" sections. Cot size or one si of double, $7.98; twin $9.29; tv sections for double bed, $13.9 Ppd. Better Sleep, HG5, Ne Providence, NJ 07974.



ENGLISH LIBRARY CHAI

Handsome chair of top gra glazed leather, brass nail tri legs finished in fruitwood or m hogany. Black, deep red, brow olive, tortoise or gold; swatch available. 46" h., 32" w., 34" $319.95 exp. charges coll. Ca logue, 50c. Jonas Fields, GE5 Box 52526, Atlanta, GA 303(



AUTO CLEAN-UP

You can keep your car's inter clean and neat with a power little vacuum. Plugs into ca cigarette lighter, gobbles di ashes, gravel. Fits under seats dash. Sturdy plastic, 15′ exte sion cord. $5.98 + 75c po Greenland Studies, 5706 Gre land Bldg., Miami, FL 33059.



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Don a pair of these satin-smoo leather thong sandals and n the ultra-sleek, chic look w easy-going attire. Covered fo rubber inner soles aid and a the superb comfort. Black snow white. Sizes 5 through $4.95 ppd. Elizabeth McCaffr HG5, Northport, NY 11768.

These beauties stay springtime fresh!

SWISS-DOT PERMANENT PRESS RUFFLED BASTISTE CURTAINS

Tiny dots on white PERMA-PRESS polyester and cotton bring crisp beauty to any room. Grandmother never had the convenience that's built into these beauties. Just machine wash, tumble dry and hang! NO IRONING required. Pre-shrunk, too. Maximum shrinkage only 1%.

EXTRA W-I-D-E (84" to the pair) ruffled PRISCILLAS, with attached ruffled heading, (as shown) fit windows to 42" wide with good fullness and feature generously full 6" wide ruffles. Matching ruffled valances, canopies, swags and tiers available, too.

Order Style "CHALET". Money back guarantee. Send check or M.O. Del. in N.J., add 5% S.T. FREE brochure available.

45" long	$11.00 pr.
54" long	12.00 pr.
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Add $1.25 for Pstg. & Hdlg.



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Radar Sentry with new long range antenna design to alert safe drivers far in advance of radar zones. Fully transistorized, no wires. Durable magnesium case. Approx. 3⅝" w. by 2¼" h. by 3¼" . $39.95 plus $1 post. J.W. Holst, Inc., HG54, 1005 E. Bay St., East Tawas, MI 48730.



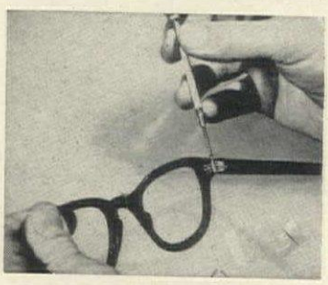
NEEDLEPOINT PORTRAITS

Artist's rendering on 18" x 22" canvas of clear photo. Kit includes wool, needle. One subject, $29.95; each additional on same canvas, add $12. Crewel, $19.95; additional, $10. Add $1 post. Needlepoint Portraits, Inc., Studio 53, 71 Stillwell Rd., Kendall Park, NJ 08824.



FIX-IT KIT

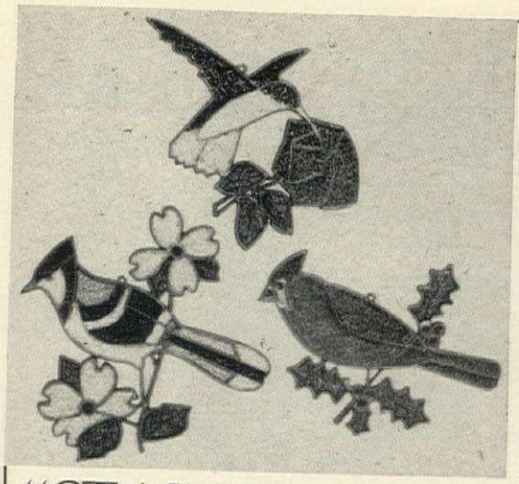
Ah, those miserable moments when eyeglass frames part company! To cope, a clever kit that helps get it all together: professional optical screwdriver and an assortment of tiny frame screws. $1.49 plus 15c post. Anthony Enterprises, HG5, 585 Market St., San Francisco, CA 94105.



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Nylore bucket holds three dozen solid cut-proof pro shop quality golf balls. Turns the back yard into a personal driving range or chip shot practice area and perfect for putting, too! $20 plus $1.50 post. Camalier & Buckley, HG5-E, 7222 47th St., Washington, D.C. 20015.





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NOW—
Set of 3
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Add cathedral beauty to your windows! Sunlight backlights these lovely colored figures & brings them to vivid life. Stained glass effect has been perfectly simulated by brilliantly colored crystalene with a lead-like frame. Mount on walls, windows or use as shade pulls. Set includes Blue Jay, Humming Bird & Cardinal on flowering boughs. Each about 7" & come with golden cords for hanging.

Harriet Carter Dept. HG-12245, Plymouth Meeting, Pa. 19462

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FROM FACTORY TO YOU
Puritan Ladder Back



This is the big one with a seat measuring 18½" x 15½". Constructed from smoothly sanded native hardwood, this everlasting styled chair also features a handwoven cord seat.

Ready to finish, **$22.95.**
Finished in walnut, maple, or pine, **$25.95**
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Send check or money order—Express collect.
Catalogue Available 50¢

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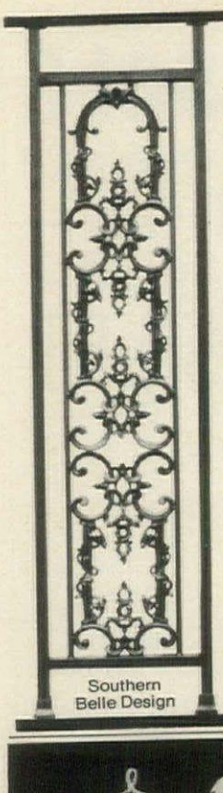
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Needlepoint a doll, a bottle cover or a wall hanging! These charming colonial figures on #13 Mono Canvas are 8 x 19½". Gay Persian wool included is red, white, blue, gold, flesh and black. $20.00 each including postage. Pa. resident add 6%. #100 Drummer; 101-Colonial Man; 102-Colonial Lady.

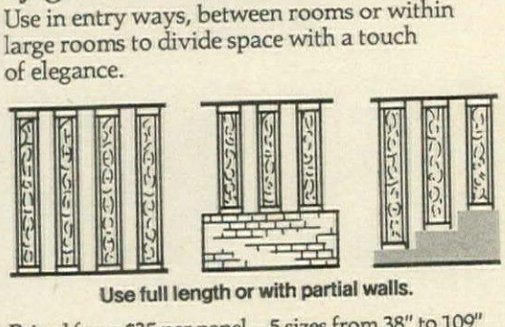
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Room and Space Dividers

of genuine ornamental cast iron

Use in entry ways, between rooms or within large rooms to divide space with a touch of elegance.



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Write for free brochure on dividers and other ornamental iron items

Collins-Hanna Iron Co., Inc.

450 N. Decatur Dept. G-5, Memphis, Tenn. 38105



NEEDLEPOINT TREE ORNAMENTS are easy to make for Christmas. Each kit includes canvas, Paterna Persian wool, needle, design chart, and instructions. Size 3½" to 5" tall.

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NEW! THE BED DESIGNED BY YOUR DOG!



It lets him snuggle into a comfort spot custom-shaped to his own liking! (You've seen him bed down in a pile of leaves. It's the same idea!) The SECRET to this new idea in pet comfort is the thousands of magic pellets in the durable vinyl bag-bed. They contour softly to his body. And he will love it! In handsome red, tan or brown vinyl. Wipes clean!

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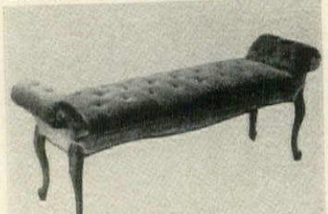
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Decorative desk accessory! Be spectacled ape has a depresse look after "reading" the lates stock reports. Provocative gi for your favorite broker! Heav earthenware. Natural color. 10 by 8". $9.98 plus $1.25 pos Harriet Carter, HG-12745, Plym outh Meeting, PA 19462.



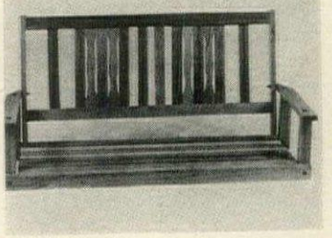
DIAMONDS UNLIMITED

Whether you have a penchant f rings, earrings, pins or bracelet you'll find fresh inspiratio browsing through this free col catalogue. If you find the di mond fashion you want, a te day inspection period is allowe Empire Diamond Corp., HG 350 Fifth Ave., NY 10001.



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Coat of Arms

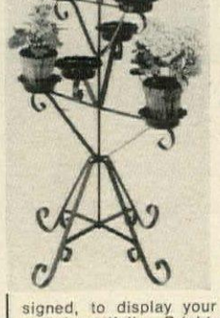
NEEDLEPOINT or CREWEL KITS

Individually researched, Custom made . . . your Coat of Arms preserved forever in lovely NEEDLEPOINT or CREWEL stitchery. Kits contain finest linen or double mesh canvas with Royalty wool yarns, stitch by stitch instr. and a signed Research Report on your arms. Give name, nationality, add $1 shipping ea. order. Guaranteed.

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HOLMES-COREY, Ltd. GH54

Box 786, Marco Isl. Fla. 33937



WRO IR 7- PLA

The " In Pla adds any your h

Here's year ro orative plante signed, to display your plants and beautifully. Brighten up a corner . . . or place in front of a Stands on four sturdy legs, it is 24" Diam. Holds up to 7 potte Mastercrafted in fine wrought comes in choice of colors: Blac or Vermillion Green. Makes an ide gift. **$17.95** plus $2.00 P&H.

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own from Hawaii to bloom for u all year. Rare white species th purple lips. Produces bloom er bloom with proper watering d care. Sent 15" to 18" tall. + 50c post.; two $4 + 75c st.; four $7 + $1 post. Gary an-Hawaii Nursery, NO-2, 175 th Ave., New York, NY 10010.



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EEPS AND EATS GOLF?

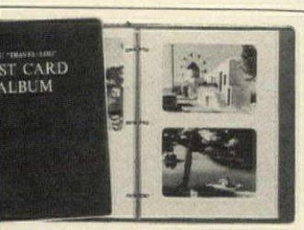
med and ready to hang, a teful joke for the serious golf- If he doesn't put it up, his dow" will. 6½" by 5¼" with uce green backing, replica f ball. $2.98 plus 40c post. der #132. Anthony Enter- ses, HG5, 585 Market St., San ncisco, CA 94105.



OYAL MANNER

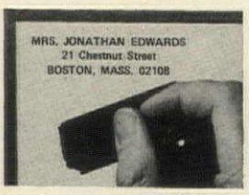
e pomp and ceremony? Make home his castle with two tched scenes by Rick Rice: ronation" (shown) and "The gly Seal." Each black on white ograph, 11½" x 16", $8; set wo, $15. Ppd. Catalogue 25c. e Tattered Boot, HG5, Lamont, 32336.





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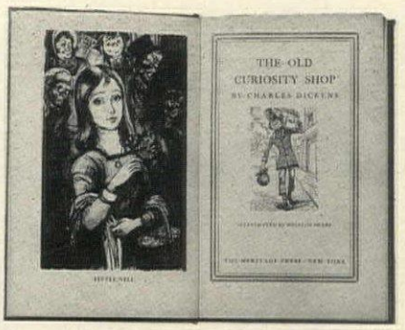
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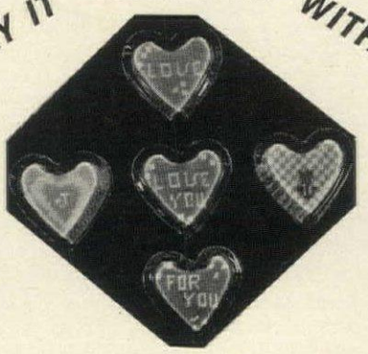
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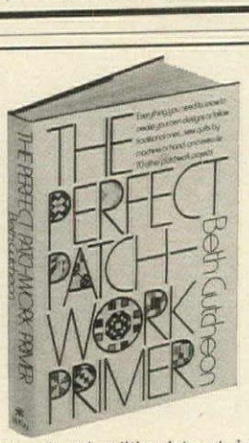
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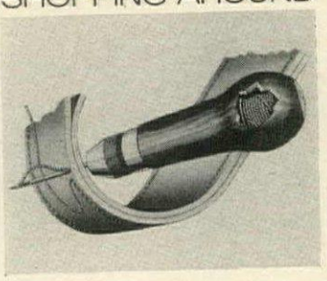
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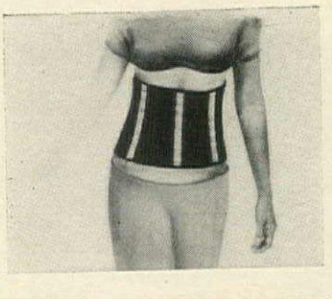
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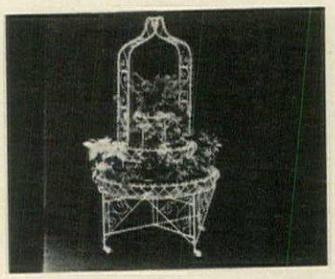
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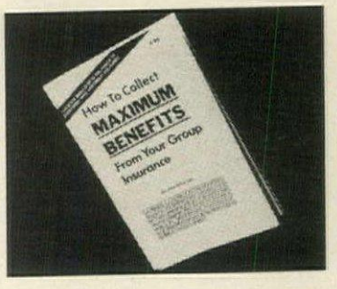
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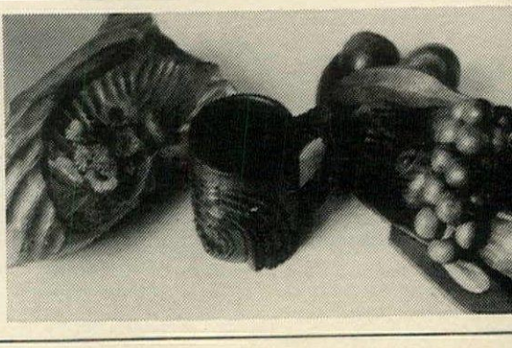
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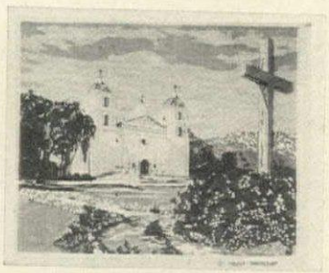
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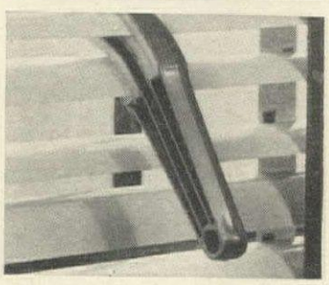
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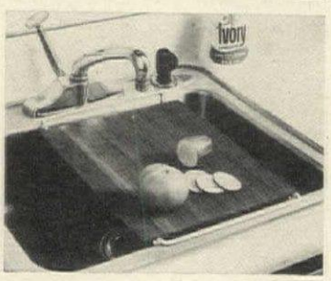
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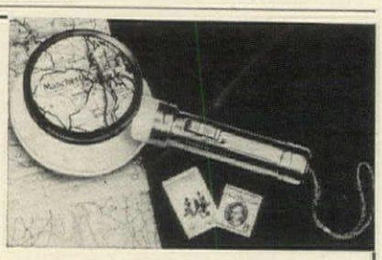
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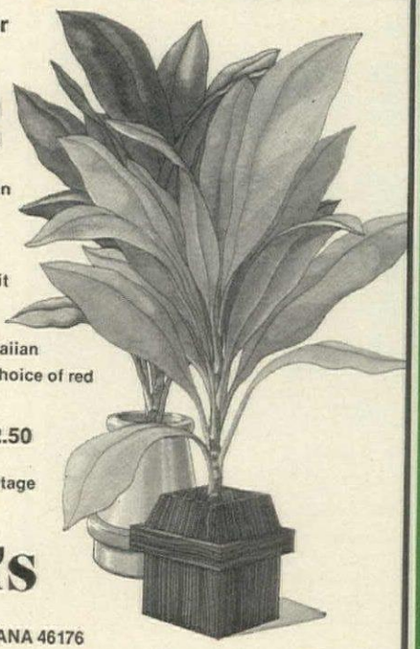
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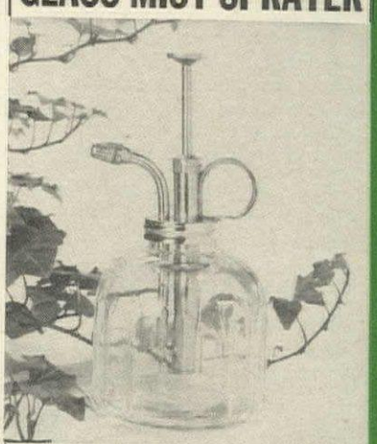
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Gardener's Notes

by James Fannin



Crocosmia's been around a long time, but few gardeners seem to know about it, maybe because the name has been changed so often. It used to be known as *Montbretia* and has also been called *Tritonia*. Whatever you call it, it is a delightful summer-flowering bulb, *right*, with bright orange flowers on branching stalks that grow from 1 to 3 feet high. It resembles gladiolus, which is a close relative, but the stems are slender and wiry, with none of the stiffness we associate with gladiolus. Combined with the branching habit and excellent keeping qualities, this makes crocosmia excellent for flower arrangements. Bulbs, planted 4 to 6 inches deep in May, will produce flowers from late summer until frost, and they should be dug up and stored for winter before the ground freezes. Bulb catalogues sometimes still call these *Montbretia*, so look for them under both names in your favorite one. It's a bit late right now for ordering by mail, but your local garden shop probably has a few in its bins.

As Le Clos Fiorentina (page 126) enjoys the balmy climate of southern France, the flowering shrubs in Roderick Cameron's garden are oleanders, backed by silvery-leaved olive trees and accented by palms. Surprisingly, though, the flower beds and borders are filled with perennials hardy in the north, edged by frost-resistant boxwood, and laced with annual flowering plants. Mr. Cameron uses quantities of gray- and silver-leaved plants, and here again the same wide range of materials is available for northern gardeners. The great majority of these plants belong to the composite or daisy family. Most of them are known as dusty miller but, botanically, *Cineraria, Artemisia, Centaurea, Santolina,* and *Achillea* are often included under the one common name. Best known of the lot is probably *Artemisia*. Most ornamental of the artemisias is Silver Mound, which actually does grow as a foot-high mound of ferny silver leaves. Broader leaved and more inclined to grayish tones is *Cineraria*, closely related to the house plant of the same name. The cinerarias, notably varieties Diamond and Silverdust, are particularly compact, and may be used as an edging that requires little clipping. Also low and compact is *Santolina*, with green or grayish leaves so finely cut they look like coral branches. *Santolina* has enough spread to be used in ground-covering swatches, and also produces quantities of tiny bright yellow flowers. *Centa* includes one of the smallest silver-leaved plant *candidissmia*, no more than 6 inches high, as w one of the tallest, *C. gymnocarpa*, with grayish l on 2-foot plants. *Achillea* is best known for the sp called yarrow, which has high-borne flower head clusters of yellow buttons. The silver-leaved *Ac tomentosum*, though, is low, spreading, and com particularly good for covering patches of sandy gr All the dusty millers grow best in dry, sandy soi seem to thrive on a starvation diet. Most of ther immune to the effects of salt spray, so are partic useful for seaside gardens. Most have aromatic l and some are useful herbs. They are demanding in regard to sunlight, of which they need plenty. ing plants of most kinds of dusty miller are ava at nurseries and garden shops during the spring ing season. A good selection for growing from se available by mail from Burpee. For a free catal write W. Atlee Burpee Co., P.O. Box 5334, Philade Pa. 19132. And plants of several other silver- and leaved perennials are offered by White Flower The catalogue, $2.50, from White Flower Farm, field, Conn. 06759.

"The joy of accomplishment is only one of the rewards of growing fruit at home"

The joy of accomplishment is only one rewards of growing fruit at home. If gourmet-minded, as so many of us are days, the joy of eating properly ripened of particularly flavorsome varieties wil even higher. Available fruit varieties a longer restricted to those that are commercially profitable, regardless of quality. And limited space longer a serious handicap. Trees small enough to thrive in the most restricted dooryard or even in po being produced in quantity and are available practically everywhere. Down-to-earth information about ing planting, and caring for dwarf fruit trees has been hard to come by, however, but this deficiency i rected by a new book Grow Your Own Dwarf Fruit Trees *by Ken and Pat Kraft (Walker, $8.95). The F begin by telling how dwarf fruit trees are created by growers who have the right materials and expertise don't waste space trying to tell you how to do it yourself, because you can't), and go on to talk about exp spacing, pruning, etc. for the best results from trees you buy. Their instructions for fruit tree care ap well to full-sized trees as to dwarfs; their descriptions of available varieties of peaches, pears, plums, and a are truly mouth-watering, and their list of nurserymen who can supply the trees is as up-to-date as any suc could possibly be. Oddly enough, the artist who drew illustrations for the book seems never to have seen blossoms: They are shown with four petals instead of the accustomed five—but never mind, the book is f good, solid, practical information.*

We seem to have an embarrassment of riches when it comes to worthwhile new eties of lawn grass. The bluegrass variety king probably heads the list, as more disease stant and finer textured than the familiar ion. But from a purely practical viewpoint, e of the new perennial rye varieties are at- ting more attention from landscape contrac- and homeowners. The Manhattan variety is standing among these, as it has the easy ger- ation and quick growth characteristic of rye- s, plus a high degree of the permanence we not usually expect from this type of grass. ng fescues, which have always been relied upon for toughness and general durability, Jamestown stands out as particularly compact and well-colored. A good lawn seed mixture will contain some of each of the three types, since no grass is really perfect and long experience has shown that a combination is far preferable to any single-strain lawn. In regard to the proper care and upbringing of a newly seeded or sodded lawn, early cutting is a prime necessity. Many people think that "letting the lawn grow a little" before cutting will help it get established, but this is a mistake. Any new lawn should be cut as soon as it is high enough to cut (2 to 2½ inches), and make sure the mower is sharp!

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ole generation of gardeners has grown up to consider The Gardener's Bug Book *by Cynthia Westcott, as the ndispensable, unquestionable authority on plant pests. First published in 1946, revised twice, it has now ap- ed in its fourth edition (Doubleday, $12.95). Miss Westcott's direct, personal experience as a plant doctor is rongly evident today as it was in the first edition. She insists that she is not a trained entomologist, but her ledge of bugs and their habits would put many a professional to shame, particularly when it comes to dealing the ones we know as pests. Her list of pests has been considerably enlarged from that of earlier editions, al- gh nematodes, which rank technically with diseases rather than insects, have been left out. The publisher ad the good sense to include Miss Westcott's prefaces to all four editions, which constitute a liberal education anging times and changing approaches. As the population of gardeners keeps growing by leaps and bounds, es the pest population. Old familiar bugs increase as we grow more of the plants they feed on and, inevitably, pest appears once in a while to cause nightmares even for experienced gardeners. With* The Gardener's Bug *as a starting point, though, we can figure out what to do for almost any problem that may arise.*

---

time to start moving house plants outdoors for the summer. Best way to his is to hold the plants for a week or two in a garage, open shed, or porch ore taking them all the way into the open. After months of relatively even oor temperatures, house plants are not prepared for sharp day-to-night tuations of the open air. They are even less prepared for blazing hot, -long sunshine, so be sure they are shaded during the hottest part of the . Even after they have become accustomed to outdoor conditions, most nts in pots prefer dappled shade to full sun. A bench or rack against the nk of a high-branched tree, for instance, is an ideal place for summering ice house plants and showing them off to good advantage as well. Be eful, though, to avoid spots where rainwater drips heavily from the nches—cascading water can wash the soil out of pots or crush leaves.

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gnarled and knobby root that looks anything but edible, celeriac is actually a gourmet's delight. Celery root is probably a better name for the plant, since it is nothing more or less than a variety same celery we grow for its succulent leaf stalks. The roots take about four months to mature, so this as a long-season vegetable. Otherwise it should be grown in the same way as turnip. The roots, in of their warped outsides, have a good solid chunk of crisp, white flesh inside. This may be grated nd marinated in a dressing to make delicious salad. Peeled, boiled, and served as a hot vegetable, celer- tes as an interesting change from the usual carrots, beets, or turnips. It's really worth a try.

---

ing time has rolled around once more, and one of the best bits of news for is that this everyday chore may now be done by battery power. on's Cordless Electric Sprayer, *right*, is powered by the same plug-it- rnight unit that has become familiar for shears and trimmers. It 2 quarts of spray liquid and has a nozzle adjustable from fine mist ream that will reach 12 feet. Best of all, it can be used with one leaving the other free to bend branches or turn leaves for thor- coverage. Hudson has also made Duralite tanks a part of its nown line of spraying and dusting equipment. These plastic are corrosion resistant, considerably lighter and easier to than metal containers. Hudson sprayers are at garden shops and hardware stores everywhere. ■





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SHOPPING INFORMATION *continued from page 157*

Cranberry crystal stemware: imported from Germany for Carole Stupell.

"Bailey" cotton chintz: 54" wide, 24" repeat, Scotchgard finish. $6 a yd. By Wamsutta/Kandell. At W & J Sloane.

"Raspberry" napkins: 65% Belgian linen, 35% polyester. $19.75 per dozen. By Leacock. At Léron.

Antique Chinese serving dishes: 10" diam. x 5" high. $1800 the pair; "Lotus" pattern bowl, 18th c. Chinese Export, 15½" diam. x 6¾" high. $1800. Antique porcelains from Frank Kay.

Page 108:

"Maypole" earthenware: $12.25 per 5 piece place setting. By Franciscan Earthenware.

Green glasses: imported from Italy by Vetri di Empoli. $9 each.

Green glass carafe: small, $5; large $6. At Altman's.

"Mozart" stainless flatware: $9.75 per 5 piece place setting. By Oneida.

"Primavera" cotton chintz: 50" wide, 24" repeat. By Stroheim & Romann.*

"Parrot Green" napkins: $1.50 each. By Fallani & Cohn. At Lord & Taylor.

Walnut salad bowl: 10¼" diam. x 5" high. $21.50; salad fork and spoon, $5.50 the pair. At Hubert des Forges.

Page 109:

"Caughley" dinnerware: $20.30 per 5 piece place setting. By Stangl. At William Hodgins, Boston.

"Country Craft" glassware: goblet, $4; basket, $15; carafe, $5. By Viking Glass.

"Jubilee" cotton fabric: 52" wide, 17" repeat. $19.50 a yd.

"Jubilee" vinyl wallcovering: 27" wide, 17" repeat. $24 a roll. Both by Quadrille.*

"Grand Colonial" sterling flatware: $101 per place setting. By Wallace.

"Luna" folding chair: $39 each. From Altman's.

"Lemon" napkins: 65% Belgian linen, 35% polyester. $1.50. By Fallani & Cohn. At Lord & Taylor.

These stores will feature table settings based on How to Set the Table (pages 98-109)

California

La Habra	Bullock's
Lakewood	Bullock's
Los Angeles	Bullock's
North Ridge	Bullock's
Pasadena	Bullock's
San Fernando	Bullock's
San Francisco	Emporium
Santa Ana	Bullock's
South Coast Plaza	Bullock's
Torrance	Bullock's
Westwood	Bullock's

Florida

Clearwater	Maas Brothers
Dadeland	Burdine's
Ft. Lauderdale	Burdine's
Ft. Myers	Maas Brothers
Gainesville	Maas Brothers
Hollywood	Burdine's
Lakeland	Maas Brothers
Miami	Burdine's
Miami Beach	Burdine's
Orlando	Burdine's
Pompano	Burdine's
St. Petersburg	Maas Brothers
Sarasota	Maas Brothers
Tampa	Maas Brothers
Tyrone	Maas Brothers

Georgia

Atlanta	Rich's
Lenox Square	Rich's
Cobb Center	Rich's
Decatur	Rich's
Greenbriar	Rich's
North DeKalb	Rich's
Smyrna	Rich's
South DeKalb	Rich's

Illinois

Chicago	Carson Pirie Scott
Evergreen Park	Carson Pirie Scott
Hillside	Carson Pirie Scott
Lakehurst	Carson Pirie Scott
Lombard	Carson Pirie Scott
Matteson	Carson Pirie Scott
Mt. Prospect	Carson Pirie Scott
Randhurst	Carson Pirie Scott
Wilmette	Carson Pirie Scott

Maryland

Baltimore	Hutzler's
Eastpoint	Hutzler's
Southdale	Hutzler's
Towson	Hutzler's
Westview	Hutzler's

Massachusetts

Boston	Jordan Marsh
Boston	Shreve Crump & Low
Braintree	Jordan Marsh
Burlington	Jordan Marsh
Chestnut Hill	Shreve Crump & Low
Framingham	Jordan Marsh
Malden	Jordan Marsh
Peabody	Jordan Marsh
Worcester	Jordan Marsh

New Jersey

Pleasantville	Steinba
Ridgewood	B. Altman &
Short Hills	B. Altman &

New York

Manhasset	B. Altman &
New York	B. Altman &
Rochester	Sib
Syracuse	Sib
Victor	Sib
White Plains	B. Altman &

Ohio

Centerville	R
Cleveland	Hig
Great Lakes Mall	Hig
Midway Mall	Hig
Parmatown	Hig
Severance	Hig
Westgate	Hig
Dayton	F
Ford City	Hig
Kettering	F
Springfield	F
Steubenville	Kaufm

Pennsylvania

Monroeville	Kaufm
Mount Lebanon	Kaufm
Philadelphia	Bailey Banks & B
Pittsburgh	Kaufm
North Hills	Kaufm
Rochester	Kaufm
St. Davids	B. Altman

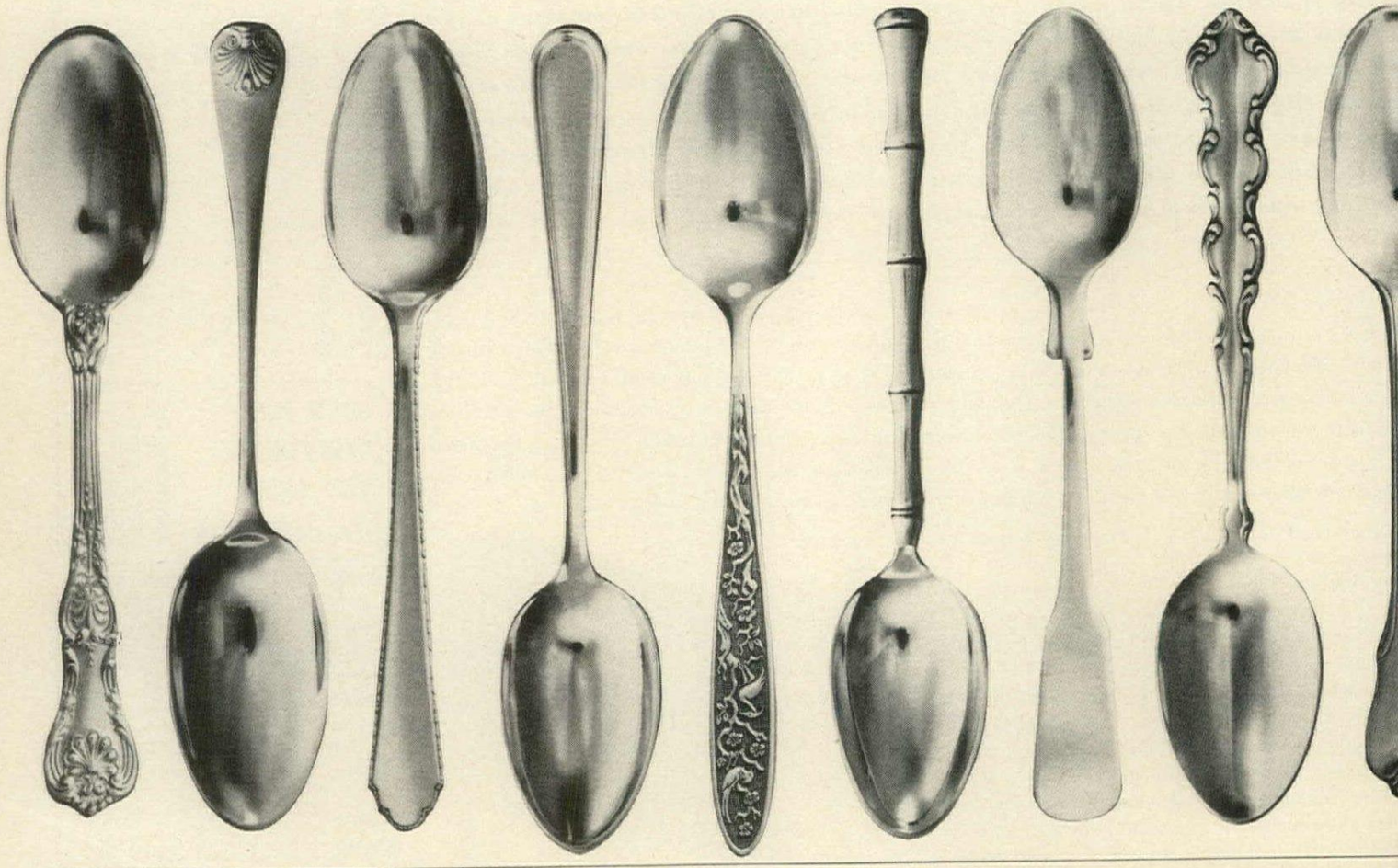
Utah

Ogden	Z.C
Orem	Z.C
Salt Lake City	Z.C
Cotton Wood	Z.C
Valley Fair	Z.C

Washington

Seattle	Frederick & N

Details of the silver patterns on the tables shown on pages 97-109



"King Charles" by Gorham. Page 99

"Williamsburg" Shell Pattern by Stieff. Page 102

"William and Mary" by Lunt. Page 103

"Calvert" by Kirk. Page 104

"Tree of Life" by Reed & Barton. Page 105

"Mandarin" by Towle. Page 106

"1810" by International. Page 107

"Mozart" by Oneida. Page 108

"Grand by W Pag

ATURAL ZEST
ges 122-123:
Collapsible lounge chair: 24″ x
x 23″ high, open; 38″ x 25″ x 35″
h, closed. Rattan frame, woven rat-
seat and back, natural finish. $150.
Noval.
"Buri" lounging chair: 26″ x 48″
7″ high, rattan frame and seat. $145.
Noval.
Cork-topped table: 24″ x 23″ x
high. From the "Forecast" group
Ficks-Reed.
Rattan footlocker: 25″ x 19″ x 21″
h, natural finish. $100. By Noval.
VING ROOM
amako" Dacron and cotton
ntz: covering screen, 54″ wide,
½″ repeat.
yo" Dacron and cotton chintz:
ering sofa, 54″ wide, 12″ repeat.
orocco" Dacron and cotton
ntz: covering chairs and pillows,
wide, 9″ repeat.
rand Bassam" Dacron and cot-
chintz: covering other pillows
wide, 24″ repeat. All fabrics treat-
with Zepel. $7 a yd. From the "Na-
Beat" group by Bloomcraft. At
& Taylor, N.Y.; Rich's, Atlanta;
Bullock's, Wilshire.
lton sofa: 74″ x 31″ x 28″ high,
loose seat cushion, back and side
ions, natural finish. $395.
ppendale armchair: 25″ sq. x
high, loose seat and back cushions.
.
l rattan table: 27″ x 22″ x 21″
, natural finish. $250.
l rattan end table: 24″ x 18″ x
high, natural finish. $100.
tan drum table: natural finish,
diam. x 16″ high. $250. Wicker
iture from Walter's Wicker Won-
and.
que porcelains: black antique
elain bowl; antique porcelain bot-
blue porcelain hexagonal bowl;
e porcelain plate, $60. From Nuri
adi.
ntisal" matting: available in 12′,
′, and 27″ width. $7 a sq. yd. By
inental Importing.
chstick Window Shades: 6′ x 6′.
. At Azuma.
pery hardware: 12′ long wood
1⅜″ diam., $8; wood pole sock-
75c a pair. By Kirsch.
que basket holding Cinnera-
from Jean Jacques Bloos Ltd.
ING TABLE
usa" Dacron and cotton
tz: covering table, 54″ wide, 27″
t.
masi" Dacron and cotton
tz: curtains and chair seats, 54″
, 44″ repeat. Both fabrics treated
Zepel. $7 a yd. By Bloomcraft. At
& Taylor; Rich's, Atlanta; and
ck's, Wilshire.
tro 3" flatware: stainless steel
acrylic handles, shown in brown.
r piece.
da Nova" china: luncheon
s, $7.50; mugs, $8.50.
da Baron" glasses: $20 per
d set of 2. All at Bonniers.
s 124-125:
Wickery" self-adhesive cover-
18″ wide, 25 yds. a roll. 49c a yd.
on-Tact.
ench: 54″ x 19″ x 16½″ high,
ons covered with fabric by Bloom-
By Ficks-Reed.
illows: 17″ round with embroi-
polka dot ruffle, $8; 19″ square
eyelet ruffle, $8. By Well Made.

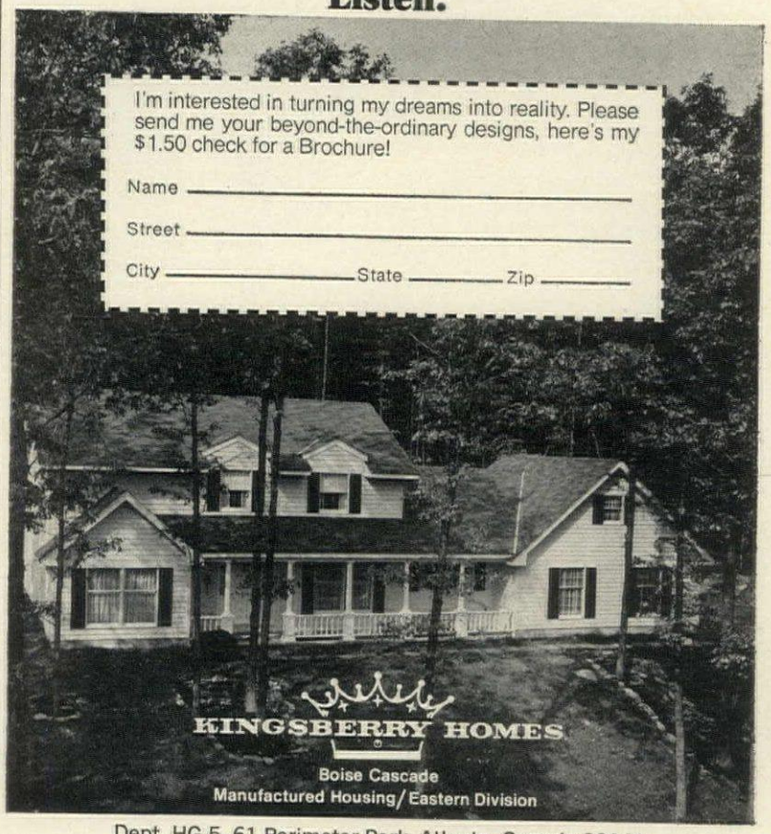
4. Fretwork table: 20″ sq. x 17¾″ high, glass top. $100. By Carolina Tables.
5. Side-fold chair: 22″ x 20″ x 34″ high, open; 24″ x 5″ x 34″ high, closed. Slip-on canvas seat and back, available in red, yellow, orange, blue, and green. $18. By Telescope Folding Furniture.
6. Antique traveling bird-cage: $300. By appointment only at Frank Milton.
7. Love seat: 53″ x 39″ x 30″ high x 16″ seat height, upholstered in "Happy Leaves" fabric by Jack Lenor Larsen. Love seat by Thayer Coggin. At Altman's.
8. Mini Greenhouse: 2′4″ wide x 3′3″ long x 5′ at the peak, 3′7″ at the eaves, preservative stained wood construction, sliding doors for access from either side, sliding storage tray. $149. By Arrow Group Industries. At Abraham & Straus and J. L. Hudson.
9. "Fields of Clover" vinyl wallcovering: 27″ wide, 30″ repeat. $18 a roll. By Instock Papers.*
10. "Chrysanthemum" chair: 28″ x 25″ x 38″ high, bamboo frame with woven seat and back, no nails or screws in construction. By Hurricane International.
11. Folding sun-chaise: 25″ x 32″ x 31″ high, open; 30″ x 25″ x 8″ high, closed; aluminum frame, hardwood arms, canvas seat and back, in solid colors and stripes. $19. By Telescope Folding Furniture.
12. Custom place mats: $17.50 per set of 4. By Matmaker. "Joey" polka dot vinyl wallcovering, 27″ wide, 18″ repeat. "Nancy" vinyl wallcovering, 27″ wide, 18″ repeat. Both $3.75 a roll. By Birge. At Janovic Plaza.
13. Chaise: 26″ x 77″ x 17″ seat height, 1¼″ tubular frame. From the "Commandant" group by Brown-Jordan. At Lord & Taylor.
"Archimedes Wheel" rustic terra-cotta tiles: 9″ x 4½″ x ¾″ thick. $6.50 a sq. ft. At Country Floors.
14. "Little Ones" vinyl wallcovering: 27″ wide, 18″ repeat, pretrimmed. $3.35 a roll. By Birge. Through paint and wallpaper stores.

BEDROOM

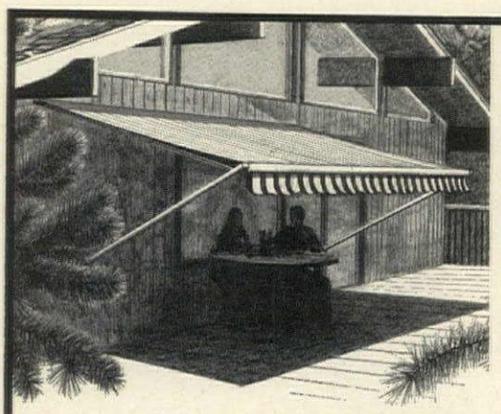
"Litchfield" bedspread, valance, and hangings: quilted throw style bedspread, $60 twin size; valance and hangings made to order. "Litchfield" is available by the yard, 45″ wide, 18″ repeat, $3.60 a yd. By Norman's of Salisbury.
"Jamestown" simulated woodgrain plywood panels: in 4′ x 8′ panels. $9 per panel. By Evans Products.
Gate-leg pine table: 18th c. English $1200. From Dorothy Schlesinger Antiques.
Windsor chair: imported from England. $250. From The Four Centuries Shop at W & J Sloane, N.Y.
"Pamir" rug: 6′ x 9′, made in India, all wool. From Rosecore Carpets.*
Botanical print: from a collection of prints. $110. At George Cothran.
Afghan: washable wool, color shown is coral. $65 to order through The Elder Craftsmen.
15. Étagère: 34″ x 14½″ x 75″ high, white lacquered wood frame, glass shelves, palm leaf motif carving. By Jeffco Enterprises.
16. "I'll Give You Sunshine" vinyl wallcovering: 27″ wide, 18″ repeat, fabric backed.

Continued on page 210

Kingsberry Homes speak for themselves, with room to spare. Listen.



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1. "HOW TO INSTALL KITCHEN CABINETS" is the title of a new 16-page booklet from IXL Furniture Co. The booklet describes all the steps from removing old cabinets to the final installation of countertops. Also listed are the tools needed. 35c.

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6. "THE NAKED HOUSE" by Anne Caine is a 128-page book written in a light, refreshing style, which gives decorating tips and ideas about color moods and modes so that you can change your environment with a flair all your own. Offered by PPG Industries. 50c

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homemade candy. Delightful booklet illustrates and describes many items for candy making and unique products for baking. Mail order form enclosed. Judy's of California.

13. YOU CAN HAVE YOUR CAKE AND EAT IT TOO, with Wilton's colorful, 208-page book brim full of cake and party ideas for a celebration every day of the year. Complete offering of cake decorating items, like ornaments and sugar molds. $1.50

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14. "MONEY TO BURN" is a timely, colorfully illustrated 15-page guide to the efficient use of natural gas in your house. Helpful hints on how to use energy wisely described in basic terms easily read and applied. Booklet brought to you by the American Gas Association.

15. AN ELEGANT OFFERING. Exclusive San Francisco shop, Fredericks, has compiled its present inventory of limited antiques, English silver, fine china, porcelain, graphics, and other distinctive objects for the house in a price list booklet for your shopping convenience.

16. VIRGINIA . . . it's a beautiful world of history and fun, mountains and beaches, campgrounds and hoedowns . . . and you can take an armchair tour by opening this exciting, fact-filled booklet offered by the Virginia State Travel Service.

17. HISTORICAL BOTTLE COLLECTOR'S GUILD offers faithful recreations of antique bottle treasures in the Owens-Illinois booklet "A Collector's Opportunity in Americana." Order a reproduction of the original Concentric Ring Eagle Flask and other pocket bottles from the Guild's special offering.

18. "THE WAY TO GO"—a 20-page, 4-color booklet describing the various types of recreational vehicles: What they are; how to use them. Where to go and how to go. What they cost to buy and to operate. From Recreational Vehicle Institute. 25c

19. HOW DO YOU KNOW IF YOU'RE WASTING ENERGY? Just read this booklet prepared in the public interest by the General Electric Company. It contains many suggestions for conserving energy in the use of heating and cooling equipment, and home appliances. 25c

20. HOME SWEET MOTOR HOME. The GMC Motor Home catalogue introduces you to a new mode of recreational living. Full-color interiors, floor plans, specifications . . . everything you'll need to plan your own home on wheels.

21. "FINDING THE RIGHT HOME FOR YOU" is a 24-page complete working guidebook designed to make househunting easier for prospective buyers. Booklet divided into three sections, each usable at a different stage of shopping. State Farm Insurance. ■

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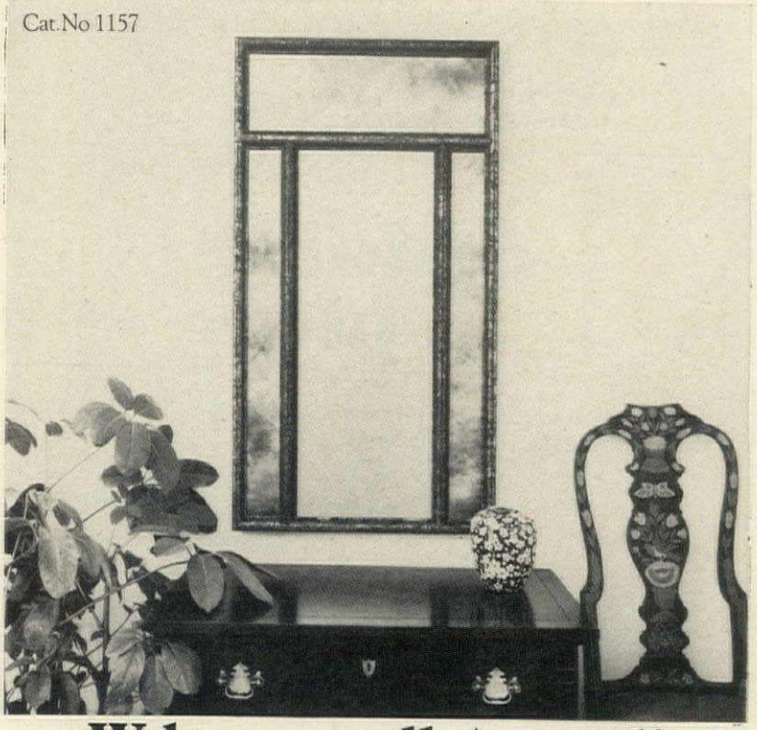
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SHOPPING INFORMATION *continued from page 207*

17. "Look Up To The Sun" vinyl wallcovering: 27" wide, washable, fabric backed. Both $8 a roll. By Wall-Tex. Through paint and wallpaper stores.

18. Infant's crib: wood base, with plastic basket in yellow or white, 40" x 24" wide. Designed by Philippe Pradalie for The Maplewalnut Studio. $130.

19. Tote-bag and basket: malachite printed cotton fabric. Tote-bag, $18.50; basket with fabric liner, $28.50. Exclusively through Needlepoint Design by Louis J. Gartner at Bergdorf Goodman.

Flowers and plants on these pages photographed at The City Gardener.

STORE ADDRESSES

The following stores are mentioned on the pages of this issue

ABRAHAM & STRAUS, 420 Fulton St., Brooklyn, N.Y. 11201
AZUMA, 415 Fifth Ave., New York, N.Y. 10016
B. ALTMAN & CO., 361 Fifth Ave., New York, N.Y. 10016
BERGDORF GOODMAN, 745 Fifth Ave., New York, N.Y. 10019
BONNIER'S, 605 Madison Ave., New York, N.Y. 10022
BULLOCK'S, WILSHIRE, Seventh & Hill, Los Angeles, Cal. 90055
CAROLE STUPELL LTD., 61 E. 57th St., New York, N.Y. 10022
COUNTRY FLOORS, INC., 300 E. 61st St., New York, N.Y. 10021
DAVID BARRETT INC., 24 E. 54th St., New York, N.Y. 10022
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FRANK KAY, 232 E. 59th St., New York, N.Y. 10022
FRANK MILTON, Elysée Hotel, 60 E. 54th St., New York, N.Y. 10022 Tel: (212) 753-1066
GEORGE COTHRAN, 238 E. 60th St., New York, N.Y. 10022
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WILLIAM HODGINS, INC., 232 Clarendon St., Boston, Mass. 02116
W & J SLOANE, 414 Fifth Ave., New York, N.Y. 10018

Building facts

Materials and equipment used in the house on pages 132-135

INSTALLERS AND SUPPLIERS
ARCHITECT: Robert E. Hatch
LANDSCAPE ARCHITECTS: Kane & Carruth
CONTRACTOR: William C. Kohler
SQUARE FOOT AREA OF NEW WING: 1,600 square feet; new garage 700 square feet.
SIZE OF LOT: 2 acres

STRUCTURE OF NEW WING
Foundation: Poured concrete slab and concrete block walls on concrete footings.
Framing: Standard wood frame construction with Douglas fir.

EXTERIOR OF NEW WING
Exterior walls: Cedar clapboard siding and flush redwood boarding laid horizontally.
Exterior finish: On walls, yellow paint; on trim, white paint.
Roof: Asphalt shingles
Insulation: In walls and ceilings, glass fiber batts by Owens-Corning Fiberglas Corp. In sliding and swinging doors insulating glass.
Skylights: Two plastic dome skylights by Wasco Products, Inc. In stair hall, skylight of glass by PPG Industries.
Doors: Aluminum frame sliding glass doors by Clearview Corp. Custom made wood frame glass doors and lunettes.
Garage doors: Overhead Door Corp.

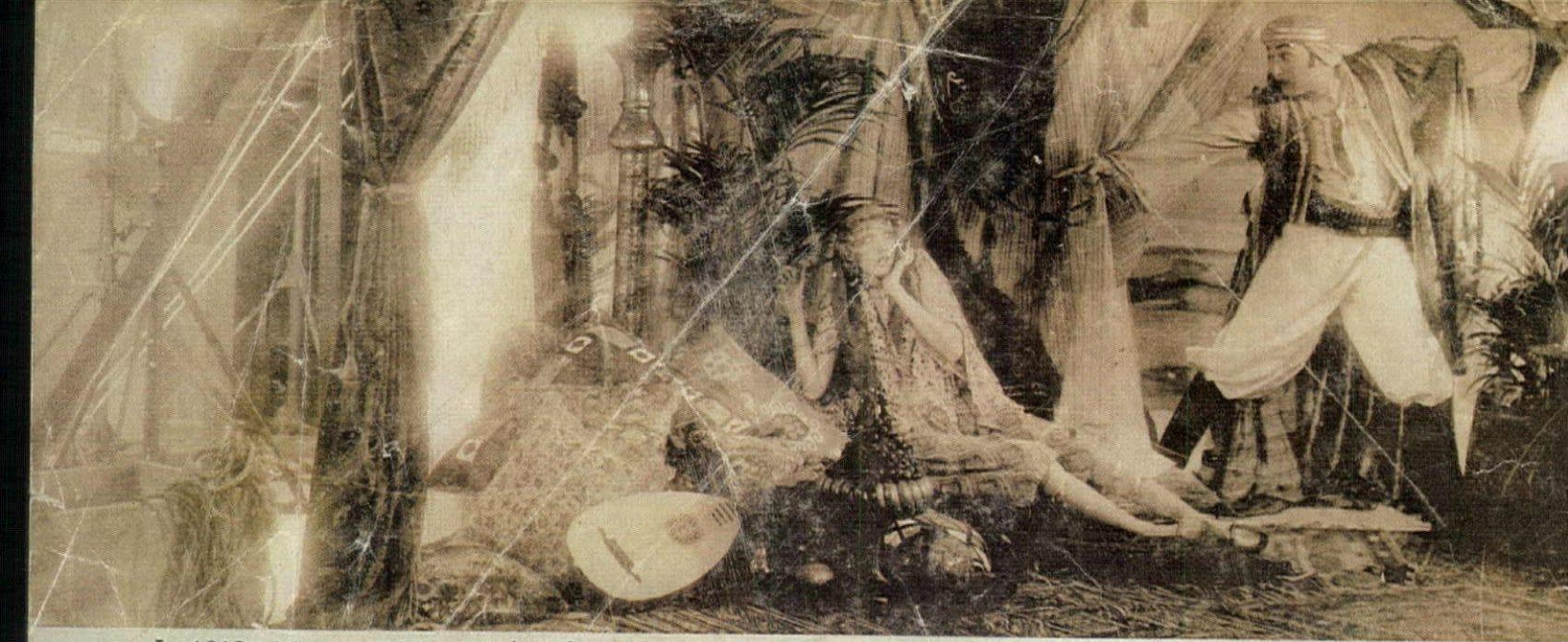
INTERIOR OF NEW WING
Interior walls and ceilings: "Sheetrock" drywall by United States Gypsum Co. In garden room areas, white plaster. In lower level hall, Talavera tile from Spain.
Interior finish: White paint.
Floors: In garden room, ceramic tile imported from Italy through Country Floors, Inc.; in lower level hall areas, brick pavers; in upper level entrance hall, oak flooring; in game room, wall-to-wall carpet; in garage, precast concrete channel plank by Plasticrete Corp.
Lighting fixtures: Dimmer controlled recessed cylindrical ceiling lights by Lightolier, Inc. and Halo Div., McGraw-Edison Co.
Hardware: Polished brass by Schlage Lock Co. and Stanley Hardware Div., The Stanley Works.
Music system: 8-track stereo selector by Emerson, tuner and turntable by Pilot. Music piped to garden room, game room, and kitchen.
Kitchen and bar cabinets and countertops: Cabinets custom made of wood painted white; bar countertop of white plastic laminate.
Plumbing fixtures: Bar in new wing, stainless steel sink by Elkay Mfg. Co. In remodeled kitchen in existing house, white porcelain two basin sink by American-Standard Inc.

MECHANICAL EQUIPMENT AND APPLIANCES
Appliances: Bar in new wing: un dercounter refrigerator by Aman Refrigeration, Inc.; undercounter ic maker by Scotsman Queen Product Div., King Seeley Co. Remodele kitchen in existing house: 4-burne 2-oven electric range, refrigerator b General Electric Co.; "KitchenAid dishwasher by The Hobart Mfg. Co
Heating system: Radiant hot-wate heating from coils in concrete floo slab of new wing. Two-zone heatin for existing house and new win Heater by Bryan also heats swim ming pool. Circulating pump b Bell & Gossett ITT.

Materials and equipment used in the remodeled kitchen on pages 136-139

Double-decker gas range: self-cleaning, waist-high Ultra-Ray Infra-Red broiler, top-mounted controls, removable oven bottom and cooktop for easy cleaning, nickel plated oven racks, 4 leveling legs, flush installation, automatic heat probe and rotisserie. 30" wide x 71¾" overall height including hood, 26½" deep with oven door removed. By Caloric.
Hood and exhaust system: convertible for indoor and outdoor exhaust. Gas range and hood system by Caloric.
"Lakefield" 2-bowl kitchen sink: enameled cast iron, single lever faucet with swing spout, cutting board fits over disposal compartment. Color shown is New Orleans Blue. By Kohler.
Refrigerator/freezer: 84" x 30" x 24" deep, 11.9 cu. ft. refrigerator interior, white enamel finish. By Sub-Zero Freezer Co.
Food Center: 8 appliances—mixer, knife sharpener, blender, fruit juicer, shredder/slicer, meat grinder, ice-crusher, and can opener—removable stainless steel surface plate. By Nu-Tone.
Thermatronic range: microwave oven installs under a 12" deep cabinet, measures 23⅝" wide, 13¾" deep x 12¾" high, stainless steel interior, black glass door, adjustable shelf, cooking and browning done simultaneously. By Thermador.
Built-in Masterpiece Toaster: fits into space 15 5/16" x 9½" x 3 11/16" deep, one-slot design, automatic shut-off safety switch when in a closed position. By Thermador.
Electric can opener: mounts in a wall or countertop. Custom white front. By Thermador.
"Contemporary" kitchen cabinets: Dover White wood and China White steel, made and installed by St. Charles of New York City, Inc.
Acrylic hardware: from Paul Associates.
"Corian" kitchen countertop material: shown in cameo white, nonporous, scratch and stain resistant, surface damages repairable. Available in ¼", ½", and ¾" thicknesses. Available in two marble patterns. By DuPont.
"Superba" dishwasher: 24" x 34½" x 24⅛" deep; 7 push-button cycles, 9-position upper rack, small items basket, large silverware basket, automa rinse agent dispenser, action indica lights. By KitchenAid. Custom fr panel of Dover White wood by Charles of New York City, Inc.
Hot Water Dispenser: ½ gallon pacity or up to 60 cups of 190° wa per hour; chrome dispenser tap, b storage tank. By KitchenAid, a d sion of Hobart Manufacturing.
Built-in ironing board: by Iron Way. Installed by St. Charles of N York City, Inc.
"Crystalline" ceramic tile flo ing: 4¼" square, glazed ceramic By American Olean.
"Riviera" window blinds: by Le lor. Through Holland Shade.*
"Blue and White Plaid" china: ported from Italy. Dinner plate, salad plate, $4.50; cup and sau $8.50; bowl, $5; butter plate, $4. Altman's.
Bamboo armchair: antique pa ment finish. $225 each. From Four ners Imports group by Thomasville
Track lighting: "Dramalux 150" Lightolier.
Installers and Suppliers:
Kitchen plan, cabinets and installation:
St. Charles of New York City, Inc. 964 Third Avenue, New York, N 10022
Construction work:
Amron Maintenance Corp. 10-46 47th Avenue, Long Island C N.Y. 11101
Electrical work:
Salzman Electric Co. 349 E. 51st Street, New York, N.Y. 10022
Painting:
Northern Painting & Decorating Inc. 336 East 56th Street, New York, N.Y 10022
Mirror:
Seguin Mirror and Brass, Inc. 1046 Third Avenue, New York, N.Y 10021
Tile installation:
L & M Ceramic Tile Co. 99 Tenth Avenue, West Babylon, N. 11704
Plumbing:
Matisoff Plumbing Co. 1540 University Avenue, Bronx, N 10452


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ed by the bold mind of Missoni.
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In 1912, rising star Mary Ashcroft attempted to smoke a cigarette during a break in filming "The Sheik Comes H
Unfortunately, the Sheik came home.

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Courtesy Donald Brooks

HOUSE & GARDEN

MAY
1974
35p

INCORPORATING WINE & FOOD MAGAZINE



Oriental influences
The patio life
Swimming pools

COOKS AT HOME: 1

André Villon

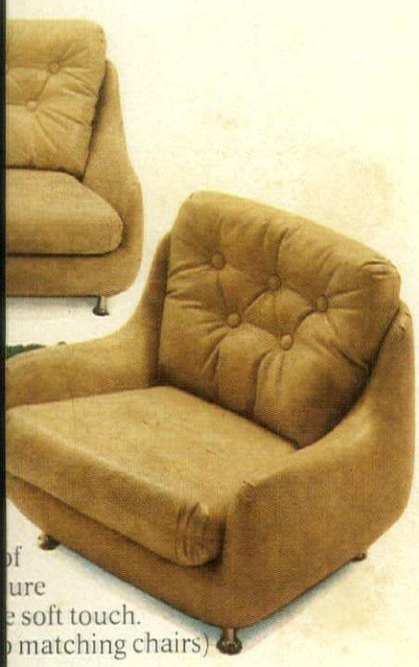
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disputably for comfort-lovers.
s of the three-seater sofa and
haped almost like cradles.
and two matching chairs,
according to cover.



The Romana corner group fits into a corner beautifully. It doesn't waste an inch. And the swivel castors make it easy to move around. From £239·50 according to cover.



of
ure
e soft touch.
matching chairs)



Sorrento has teak-finish frames, round bolster-shaped arm cushions and headrest, and a well-placed lumbar roll to support the small of your back. Sofa with two matching chairs, £299·00.



biggest spacesaver of all
ater sofas. Measuring
e a wide choice of
rom £286·00.



Buffalo by Schreiber has thick, plump cushions, saddle arms that curve, and straps to link the buttons. £275·00 for the sofa and two matching chairs. (Chair on its own, £67·00.)



Unlike ordinary convertibles the Schreiber Put-You-Up is a good-looking comfortable sofa that turns into a proper double bed (see below). This is the Chesterman: a beautiful deep-buttoned example of that aristocrat of sofa designs – the chesterfield. From £225·00 according to cover.



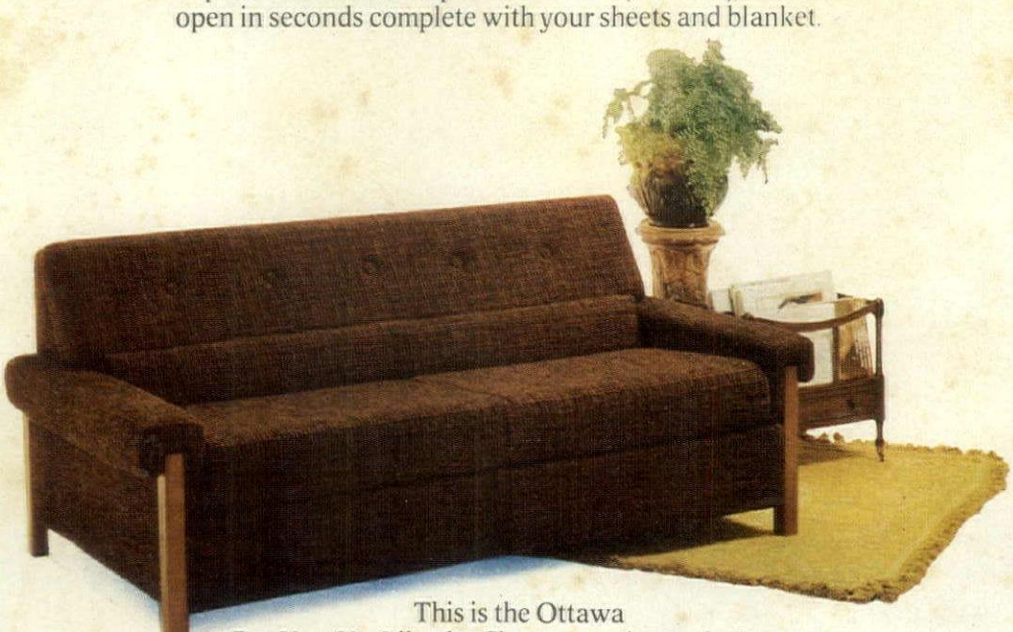
The Romana gr
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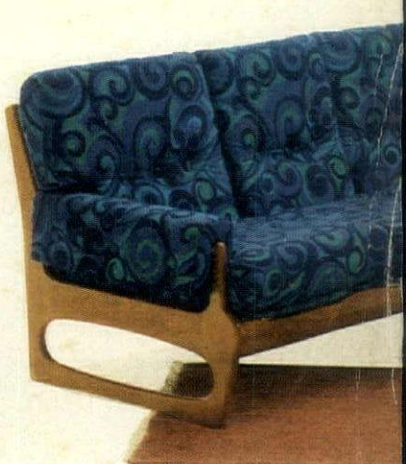
To make up the Chesterman Put-You-Up you simply remove the cushions and pull a handle. A solid steel-framed full-size double bed (4′11″ by 6′2″) complete with its own separate mattress (4′6″ × 6′), can fold open in seconds complete with your sheets and blanket.



The secret of Schreiber's Firenze gr
'double-density.' Underneath, or
foam reinforces the shape of t
while another, a softer layer,
Firenze costs £329·00 (sofa



This is the Ottawa Put-You-Up. Like the Chesterman it's exclusive to Schreiber. But unlike the Chesterman its frames are of a teak finish. From £155·00 according to cover.



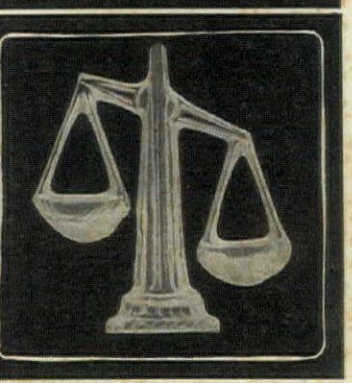
This is Copenhag
the Schreiber
only 5′10″ overa
covers, wit



DARTINGTON STARS PREDICT:

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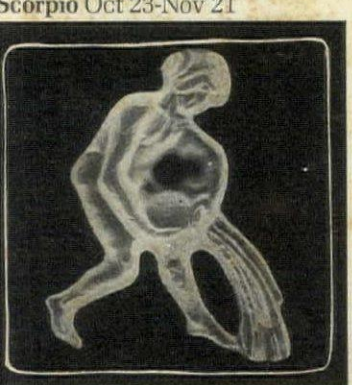
Original sculptured images by Rune Strand. Handmade for Dartington by Hovmantorp, Sweden. Twelve impressively heavy crystal Zodiac paperweights, each a chunky three inches square by one inch thick. At about £4.42 each, including VAT, they're wind tunnel tested to hold down most of your bills.



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Scorpio Oct 23-Nov 21



Aquarius Jan 20-Feb 18



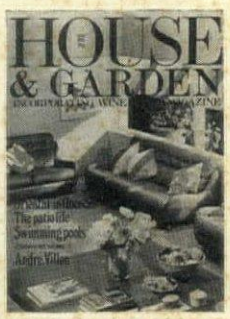
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May 1974. Number 4. Whole number 289. Volume 29

HOUSE & GARDEN

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Cover *Schreiber's deep-seated 'Firenze' settees are an all-the-year-round luxury that makes entertaining a comfortable affair. When a sunblind and cushions of Marimekko's brightly-patterned cottons are added, the look becomes definitely summer. (Set by Olive Sullivan, built and photographed by John Wingrove.) Merchandise details are on page 55*

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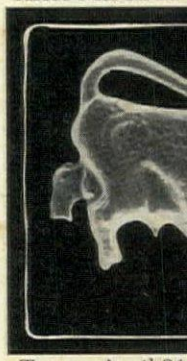
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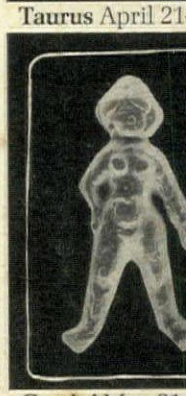
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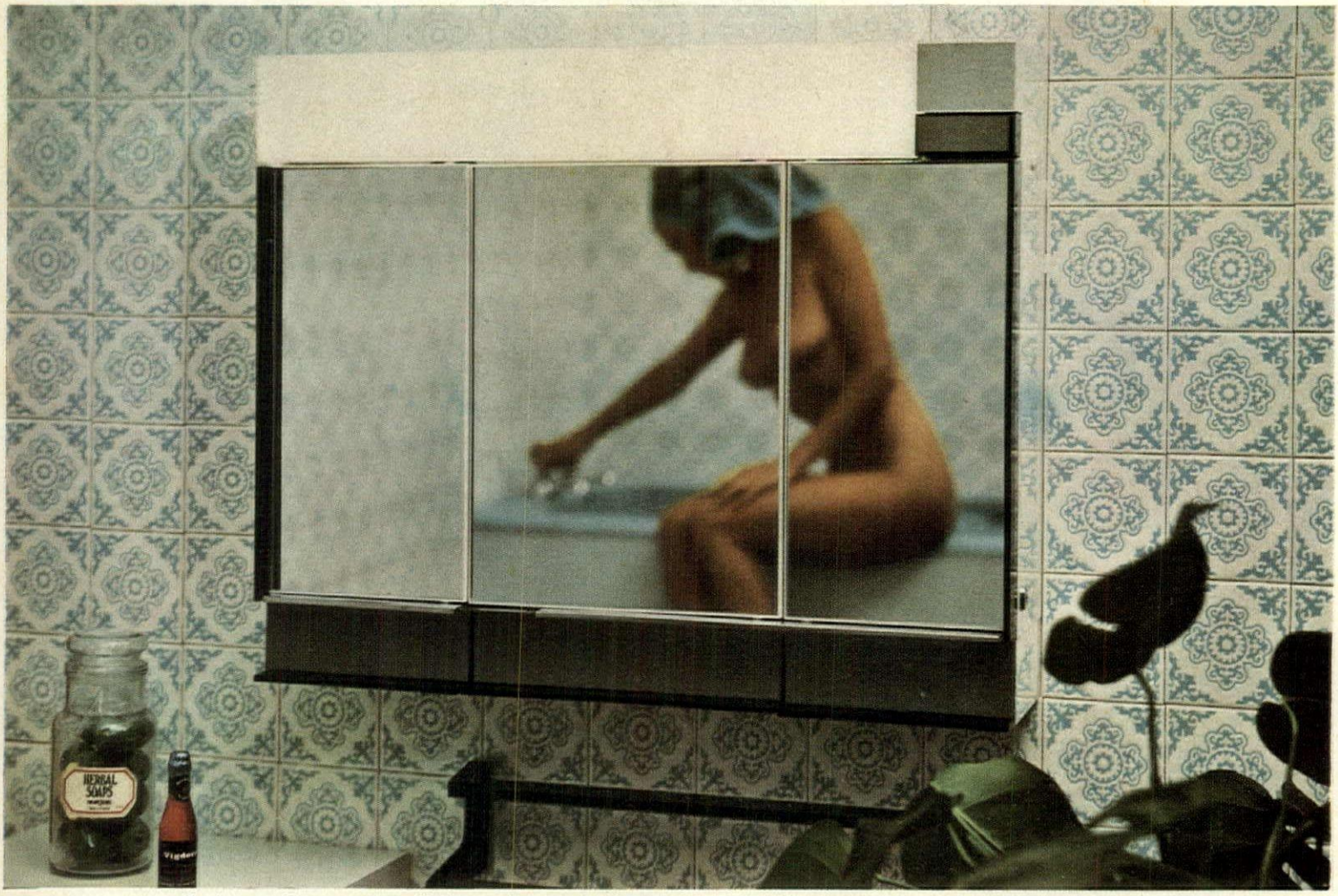
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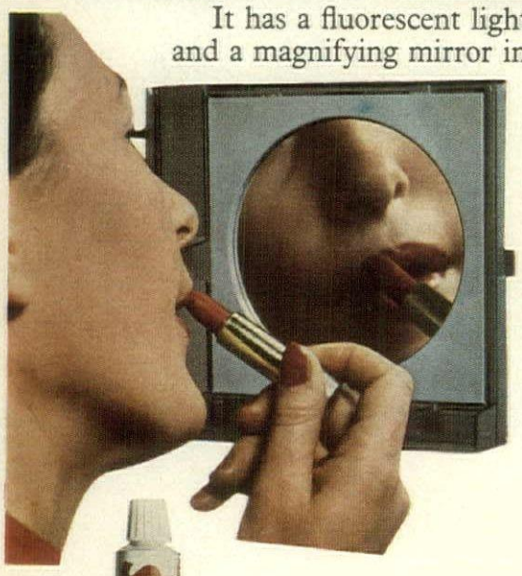
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The Allibert bathroom cabinet. It does everything but run the bath.

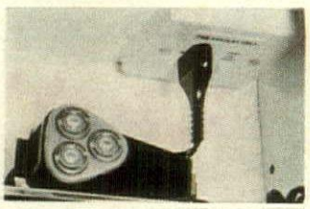


It has a fluorescent light, mirrored doors and a magnifying mirror inside for making up.



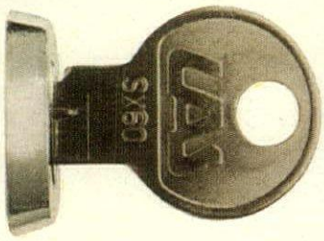
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ALLIBERT®

Pretty clever bathroom cabinets.



Military-style chest from Colourflair of Richmond. See below

SHOPPING IN LONDON AND THE SOUTH

BY CHRISTINE WYLIE

The chest seen in our photograph above is from a range of military-style furniture at Colourflair, 4 and 7 Westminster House, Kew Road, Richmond, Surrey. Made in yew wood, with rich mellow tones, it has brass fitments and side handles. It is 5 feet long, 1 foot 6 inches deep and 2 feet 6 inches high. The chest is also available, to order, in mahogany.

Art and craft

Atmosphere, at 148 Regent's Park Road, London NW1, is a gallery-cum-shop-cum-exhibition-centre, specializing in multiple art. Works by British craftsmen include handthrown pottery, glass, jewellery, weaving, mirrored graphics and an enormous collection of prints. New works arrive weekly, so there is always something different on view.

Atmosphere is open from 10am to 10pm on Tuesdays, and from 10am to 6pm, Wednesdays to Saturdays. The gallery hopes to stage at least six exhibitions a year.

Patchwork pleasures

Liz Phare-Sinha specializes in handmade patchwork. She makes pictorial cushions, banners, wall-hangings, screens and four-poster-bed curtains. All the work is hand-sewn, however large the project.

Cushions currently in stock measure 20 inches square and 25 inches square, costing £8·50 and £13·50 respectively. Both sizes cost considerably less (£4 and £7·50) if made from customers' own fabrics. Bedspreads are from £65 for a single-bed size.

Liz Phare-Sinha will undertake almost any patchwork assignment, using her own or customers' materials. More details from Liz Phare-Sinha at Crumbly Court, Wellingore Hall, Wellingore, Lincolnshire.

Carpets, plain and textured

Afia Carpets have recently reconstructed their showrooms at 81 Baker Street, London W1, where there is an excellent range of plain and textured carpets, including cord carpeting from Czechoslovakia for as little as £1·20 yard. Also good value are Wiltons, from £2·65 square yard, and Berber weaves from £4·75 square yard.

To launch their new showrooms, Afia have introduced a range of cord carpet in hard-wearing polypropylene, woven exclusively for them and guaranteed for five years, at £1·99 yard.

China and glass

Carnival, at 146 Brent Street, Hendon, London NW4, have a wide selection of china and glass, as well as a handsome range of contemporary Danish woodware by Richard Nissen. The attractive pedestal bowl shown below, for example, costs £17·95, with servers at £3·99. Other merchandise at Carnival includes stainless steelware and practical household gifts. There is also a picture-framing service.





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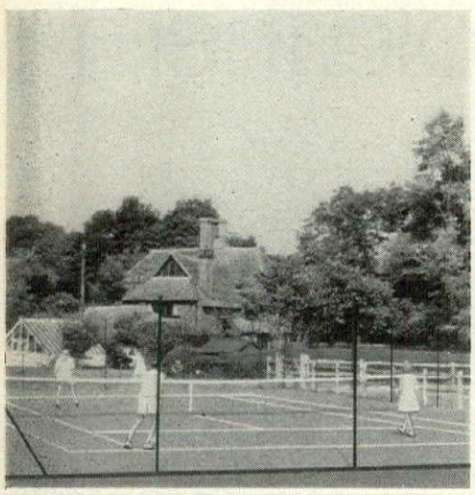
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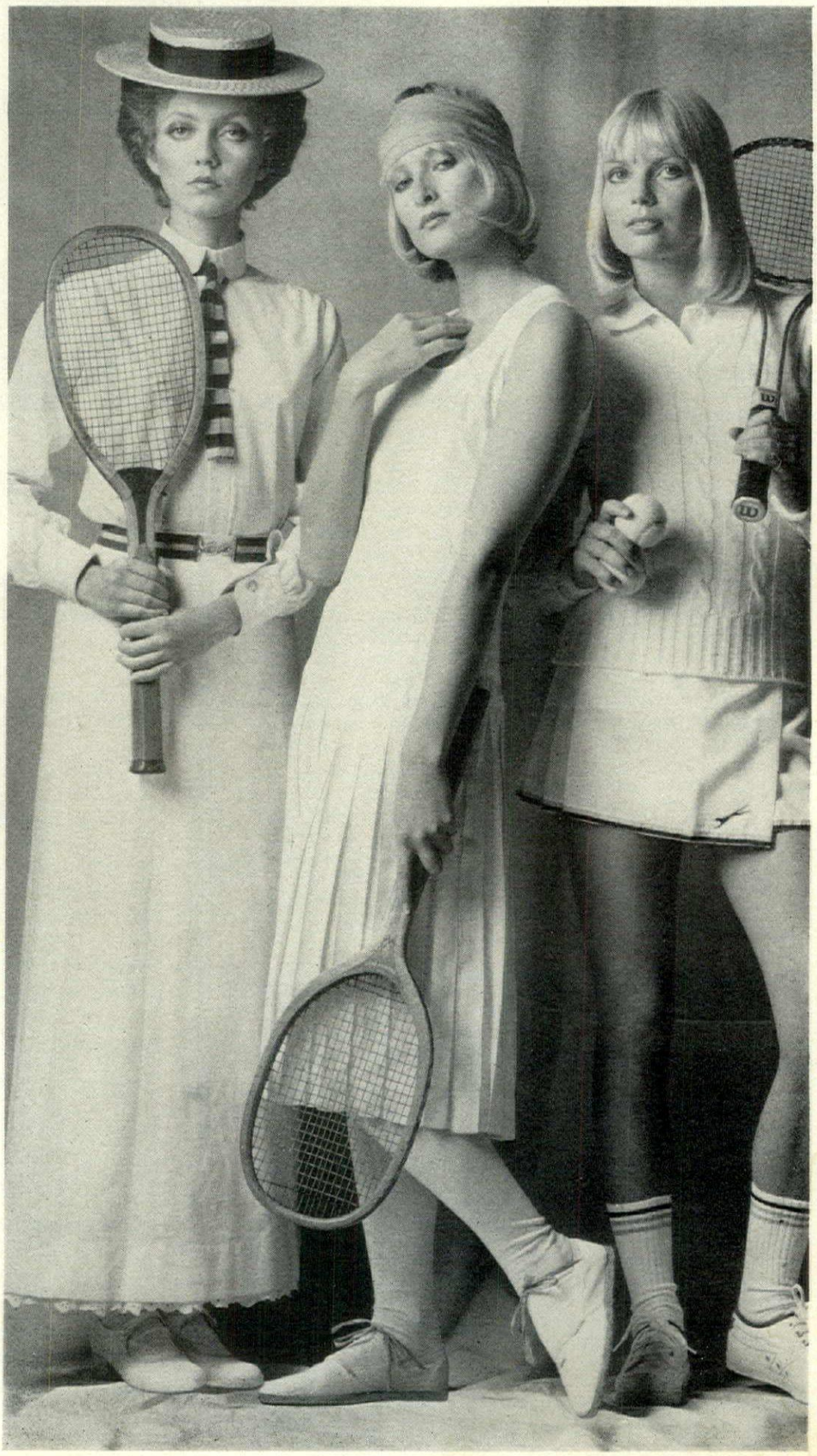
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Plus the determination, and fore-sight, to have the best.

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En-tout-cas



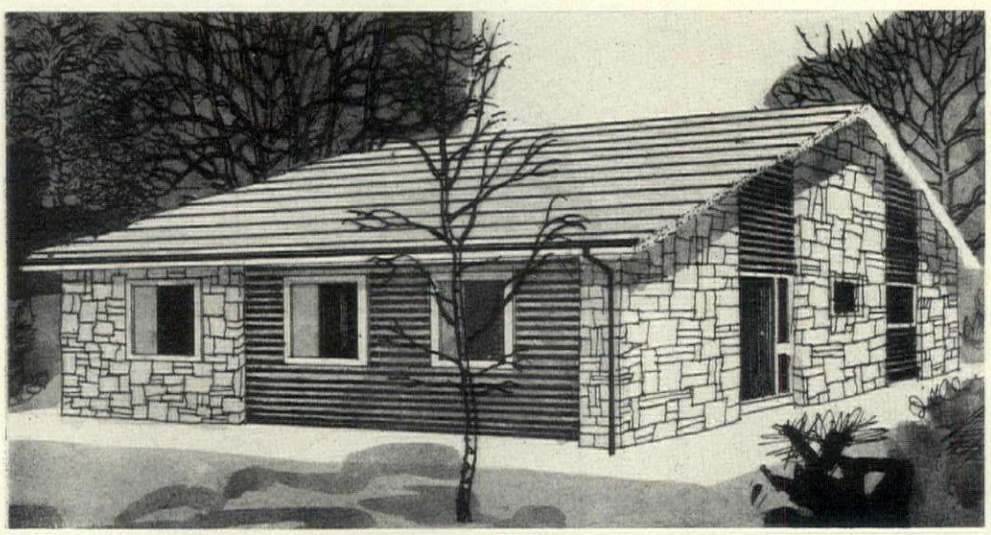


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Sizes: 2' 6", 4' 6". 6' 6" and 8' 6"
Choice of seat cushions—Feather or Foam
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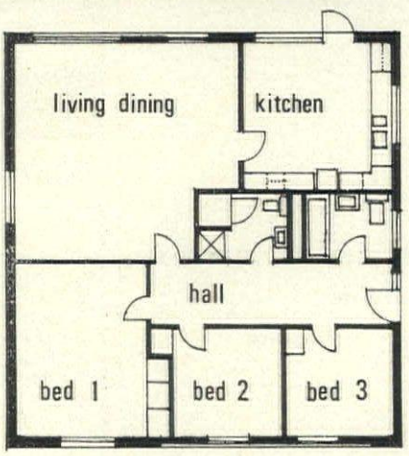
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Loxley Bed Settee

£69.75

Carr. Free

Covered in fashionable black, mahogany, oatmeal or red leather effect softskin P.V.C. or moquette. Seats 4 or converts into a double bed –with storage beneath seat. Arm chair £28.75

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Luxury model – in sumptuous black, mahogany red or oatmeal, leather effect softskin P.V.C or moquette with body-cradling foam cushions, built by Witney Craftsmen on teak shade hardwood, cruciform base. Matching Settee £76.50

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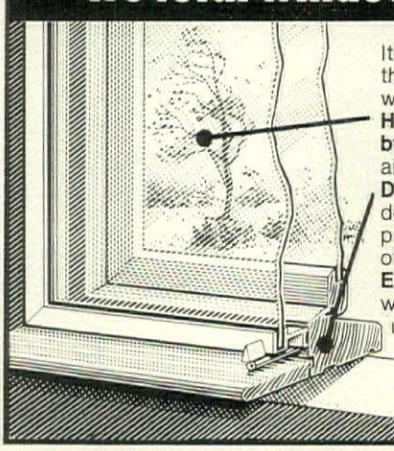
and are prepared to pay a bit extra for it.



A Dron-wal Hand Sprayer is made from solid brass in the good old-fashioned way. It is not meant to be bought one year and thrown onto a plastics heap the next. It is of unbeatable quality and a real asset for spraying disinfectants, controlling greenfly, black spot, or light water spraying on seed boxes and indoor plants. 1½pt. capacity, complete with spare washers and extension arm.

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It's a 'second window' system that totally winterproofs existing windows.

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Warmlife winterproofs your existing windows.

(fit it yourself for an 'extra' handsome saving)

You can't buy better – why pay more?

Send today for free colour brochure and price guide to: Crittall-Hope Double Glazing Ltd., Crittall Road, Witham, Essex. Telephone Witham 3481 (24 hour answering service)

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76AY 5/74

Crittall-Hope

Britain's biggest name in windows and double glazing.

If you would like some help with the decorating, read this:

Exterior woodwork	**A**	**B**				
Interior woodwork	**A**	**B**	**C**			
Metal	**A**	**B**				
Walls				**D**	**E**	**F**
Ceilings				**D**	**E**	**F**

Here's an end to the confusion around choosing and using paint and wallcoverings. Simply remember the new generation of Dulux has it all – a paint for every surface, a finish for every mood, a wallcovering for every purpose. This page and a Dulux colour card tell you all you need to know.

Woodwork

A The craftsman's way. Dulux Gloss Finish is the liquid way to the famous Dulux high gloss. Its great body and rich flow give a brilliant finish, fully protected with Silthane – ICI's blend of silicone and polyurethane – harder-wearing than polyurethane alone. Use it on wood and metal, inside and out. For real perfection use over Dulux Undercoat.

Ask for Dulux Gloss Finish.



B The easy way. Use Dulux Non-Drip Gloss for tough protection, and a dazzling high gloss, (wood or metal, inside and out) without too much mess or fuss. And now it's even more easy to use because brushes come clean in hot water and washing-up liquid. So throw away the turps! But still get the protection of Silthane – ICI's blend of silicone and polyurethane – harder-wearing than polyurethane alone.

Ask for Dulux Non-Drip Gloss.



C The quickest way. Now you can paint an average door in about 10 minutes. That's because new Dulux Vinyl Gloss makes gloss painting as easy as emulsion painting. It's our first glossy emulsion for interior woodwork so it goes on easily, has no 'gloss smell' and lets you clean your brush under the tap. And it dries quickly to give beautiful soft reflections.

Ask for Dulux Vinyl Gloss.



Walls

D Rich, matt, non-reflecting look. This is the effect of new Dulux Vinyl Matt and it gives a room an elegantly subdued look. And now, the finish resists even cooking stains, so it's really easy to keep clean. Because Vinyl Matt is an emulsion, it goes on easily, dries quickly, lets you wash brushes under the tap and won't yellow or fade.

Ask for Dulux Vinyl Matt.



E Softly reflecting, silk sheen look. This beautiful finish reflects the light and makes a room more lively. It gives walls a soft and subtle sheen. It's also exceptionally washable and because it's a vinyl emulsion it's easy to use. It dries quickly, lets you clean your brush under the tap and won't yellow or fade.

Ask for Dulux Vinyl Silk.



F The fresh look of 3 beautiful new wallcoverings.
Rich looking Quality Wallpapers.
Relief Wall Vinyls, beautifully embossed to give a tough surface you can paint again and again. Strippable, Washable Wallpapers that wipe clean with a sponge and are fully strippable.

See the new Dulux Wallcoverings collections in your local shop.





ICI

The new generation of Dulux. The beauty of it is... it lasts.

The Frigidaire Automatic.

Look into it very closely before you buy anything else.



Despite its compact dimensions, clear top and handsomely-styled appearance, the new Frigidaire Automatic 50 looks similar to most other front loaders–at first glance. The moment you look into it, however, the differences begin to show.

Start at the top with the wash powder dispenser. You'll notice we included 3 compartments instead of the more usual 2. That extra one takes a fabric conditioner, which is automatically added to the wash at precisely the right moment. As a result, woollens come out soft and bouncy and synthetics shed their creases more easily.

The first thing that strikes you on opening the door is the extra large opening. You won't have to cram to get clothes in here. One thing you won't see is the safety door interlock. This prevents the door being accidentally opened while the machine is operating. An essential device with small children around.

What you *will* notice immediately is the stainless steel drum. Unlike enamel, stainless steel won't chip, rust or stain. Its capacity is another eye-opener. The Frigidaire accommodates a full 10lb load. The next revelation comes when you pull out the front filter. Many machines don't even have a filter; let alone one conveniently located at the front. This filter traps little things that can come out in the wash (pins, buttons, clips) and prevents them doing costly damage to the machine.

And most important of all, the Frigidaire Automatic puts you in charge of no less than 16 programmes. That's a good deal more than most machines.

Of course, you won't use 16 programmes every washday, but with over 100 different fabrics, fibres and finishes on the market already, and more to come, you'll need a variety of programmes to get the best results. You have a separate rinse programme that will deal with mud-caked football gear.

And even a small load programme providing convenience and saving.

But this is only part of the story. For an even closer look at the new Automatic 50 fill in the coupon for a full colour leaflet and the name and address of your nearest stockist.

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Frigidaire Division of General Motors Ltd,
PO Box 63, Carlisle Rd,
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Apple-design mirror from Presents of Sloane Street. See first paragraph



Furniture from The Country Pine Shop. See COUNTRY STYLE



'Largo' sofa from Trend Interiors of Richmond. See WELL SEATED



A corner of W Turner Lord & Co's shop. See DESIGN AND DECORATION

SHOPPING IN LONDON AND THE SOUTH

Presents of Sloane Street, London SW3, are an excellent source of unusual gifts and decorative *objets*, such as the apple-design mirror shown above. Mounted on a Perspex stand, it costs £5·75 (in clear Perspex) and £5·50 (in black). The mirror, by ROR Designs, is also available from Waring & Gillow, Regent Street, London W1.

Country style

The Country Pine Shop, recently opened by David Bagott at 341 King's Road, London SW3, has just as much appeal for city types as for cottagers. In addition to the pine furniture, there is a large selection of reproduction pub-style mirrors, brassware, oil lamps, brass scales and so on to go with this style.

In his shop at 266 Old Brompton Road, David Bagott specializes in exclusive modern designs.

Well seated

The 'Largo' sofa shown above costs from £207 at Trend Interiors, 8 Richmond Hill, Richmond, Surrey, where there is a large range of modern furniture, as well as fabrics for upholstery and curtains (there is also a making-up service if required). Newly in are some interesting black-and-white, photo-printed wall-panels from Denmark. Measuring 100 inches by 52 inches, the panels cost £7 each.

Design and decoration

W Turner Lord & Co have a bright, informal shop at 19 Mount Street, London W1. They are designers and decorators of houses and flats, both for town and country, carried out by a team of architects and designers headed by Mr and Mrs Turner Lord. Their style is mainly traditional, but the approach varies from project to project, encompassing comfortable antiques and the more modern French and Italian look.

This firm will also design and make, to customers' own specifications, brass, chrome and painted wooden tables, cane furniture, mirrors, chairs, sofas, poufs, lamps, silk and card lampshades. They make curtains, cushions and loose-covers, as well as laying—and, of course, providing—carpets and tiles.

Rugs from the East

The Knightsbridge Trading Company at 5-7 Pelham Street, London SW7, imports from Babylon and Baghdad pure wool handwoven rugs. The beauty of the rugs derives from the clear patterns and the precisely balanced colours. Baghdad rugs are about 8 feet long, 5 feet 6 inches wide, and cost £25-£45; half-runners are also available. Cushions, from 15 inches square to 38 inches by 54 inches, cost up to £25.

Foster Clarke Reproductions

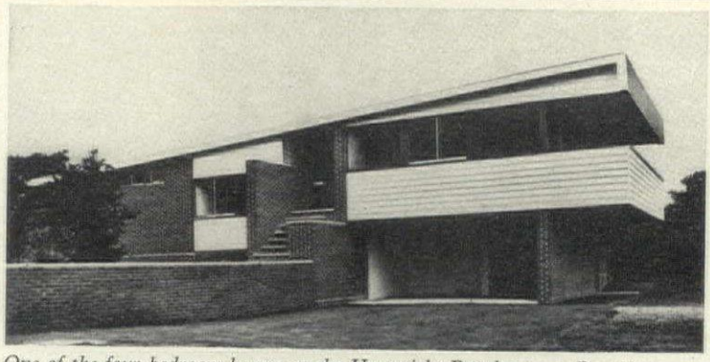
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FCL 26. 5' sideboard —£132·61
FCL 29. Dining Table—£114·68
FCL 31s 4 chairs —£32·58 ea.
FCL 31e 2 chairs —£44·13 ea.



One of the four-bedroom houses at the Hummicks Development, Beaulieu, Hampshire, set in wooded and landscaped surroundings, and comprising two bathrooms, utility room, and double garage. Price from £36,000. Details from Strutt and Parker, 13 Hill Street, Berkeley Square, London W1

STOP-PRESS PROPERTY

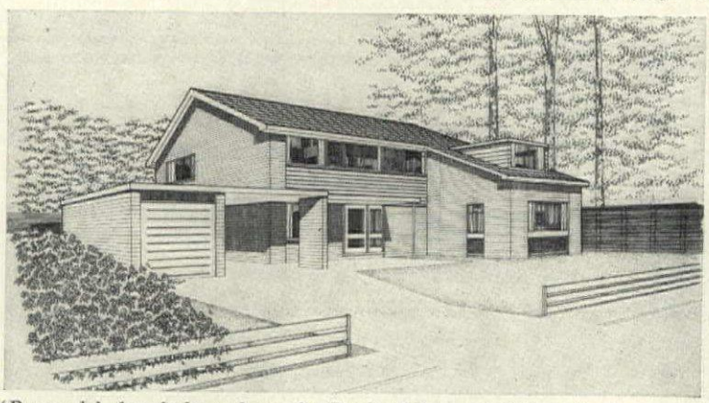
THESE are heartening, even heady times, for intending house-buyers who happen to have the cash and aren't dependent on building societies, banks or the rest of the outposts of High Finance.

For such fortunates, there hasn't been such an availability of ready-to-move-into houses for years, a fact well-demonstrated by the houses shown here. Even six months ago these houses would have been besieged by willing buyers. Now the buyer can take his choice amongst a wide range.

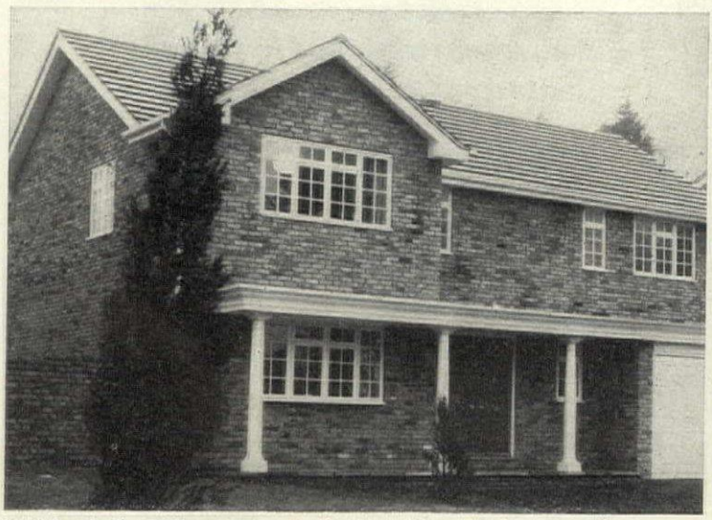
More to the point, developers, builders, estate agents and property men are realists above all and recognize the facts of economic life. House prices have come down substantially and most properties are currently open to offer. Yet so volatile is the state of the market and so changeable the availability of mortgage funds that this situation could well change within a couple of weeks. (Who can now remember that house prices were at their highest ever in Britain as recently as last November?)

For those fortunate enough to

Continued on page 18



'Burgundy', four-bedroom house, by Comben Homes, at Holmer Court, Holmer Green, Buckinghamshire, with study and garage, £29,950. Details from Peter Soper & Partners, Thames House, Farnham Road, Slough, Buckinghamshire



'Ashdown', five-bedroom house, at Kenley, with two bathrooms, study, utility room and double garage, £47,950. Details from Dukesthorpe Construction Ltd, The Coach House, 171 Hayes Lane, Kenley, Surrey



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	FROM
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☐ Leicester	8,950
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☐ Stafford	9,450
☐ Stubbington, Hants.	12,400
☐ Wing, Bucks.	12,350

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STOP-PRESS PROPERTY *continued*

COUNTRY HOMES, FLATS, TOWN HOUSES—ALL THAT'S NEW

be able to afford a second home without recourse to a mortgage (which they couldn't now get, anyway) one of the most outstanding developments of recent years are the Marina flats at Poole Harbour in Dorset. These flats, offering unusual practical and visual advantages, are ideal as weekend retreats or permanent labour-saving homes, especially for those who are beginning to be widely known as the actively-retired and keen sailors.

Another development in the South is Strutt and Parker's 'The Hummicks' at Beaulieu in Hampshire, which consists of eighteen contemporary architect-designed luxury houses set in landscaped and wooded surroundings. There are three basic designs and a nearby pier into the deep-water channel of the Beaulieu River—exclusive to the lucky Hummicks' residents. Price: £36,000, which isn't bad for the house with everything●



Marina development of flats at Poole, Dorset. Each flat has three bedrooms, two bathrooms, balcony, garage space, and a berth. Prices range from £45,000 to £75,000. Details from Fraternal Development Ltd, Lee House, 361-369 Wallisdown Road, Parkstone, Poole, Dorset



'Waveney', four-bedroom house at Holyport, Berkshire, with additional shower room and double garage, £26,500. Details from Countryside Properties, 81-87 High Street, Billericay, Essex



'Sunley 1500', four-bedroom house at Horsham, Sussex, with two bathrooms, study, laundry room and double garage, £26,950. Further details of the development can be obtained from Sunley Homes, Maylands Avenue, Hemel Hempstead, Hertfordshire

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A beautifully preserved period house adjacent to the village centre
4 Reception Rooms. 6 Bedrooms. Dressing Room. 2 Bathrooms. Sun Room. Oil Central Heating. Garage Block (detailed Planning Consent being sought for conversion into staff flat). Formal gardens and paddock.

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A spacious house with xviith century features in a superb position with views towards the Downs
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Sole Agents: Strutt & Parker, London Office. (Ref. 1AB4248)

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No sticky brushes.
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New Dulux Vinyl Gloss

A glossy emulsion for interior woodwork. From the new generation of Dulux.

ew glossy emulsion from Dulux.



New Dulux Vinyl Gloss 'Harebell'

Now, when you want to paint doors, windows and skirting boards really quickly, there's new Dulux Vinyl Gloss.

It's our first glossy emulsion for interior woodwork.

So you use it like an emulsion.

It flows on quickly and easily and you even clean your brush under the tap.



And you'll love the finish.

It has a gentle, misty look-softer than ordinary glosses.

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Remember when you were a child and you used to play with building blocks?

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Now we've done the same thing with furniture.







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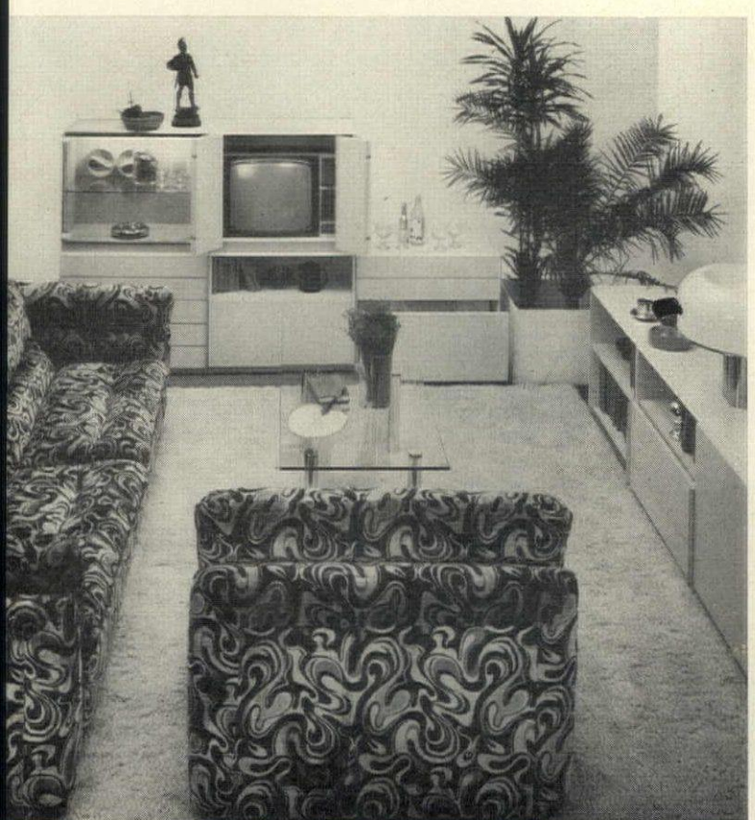
dina for seating and our Series
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dina's basic unit consists of a
– you can add more seats –
arm – two arms – have them in
ne – bend them round corners –
combinations are almost
imited.

An exotic range of covers (including Buffalo hide – the ultimate in leather with a character) that you won't find on ordinary furniture makes Medina the newest idea in seating today.

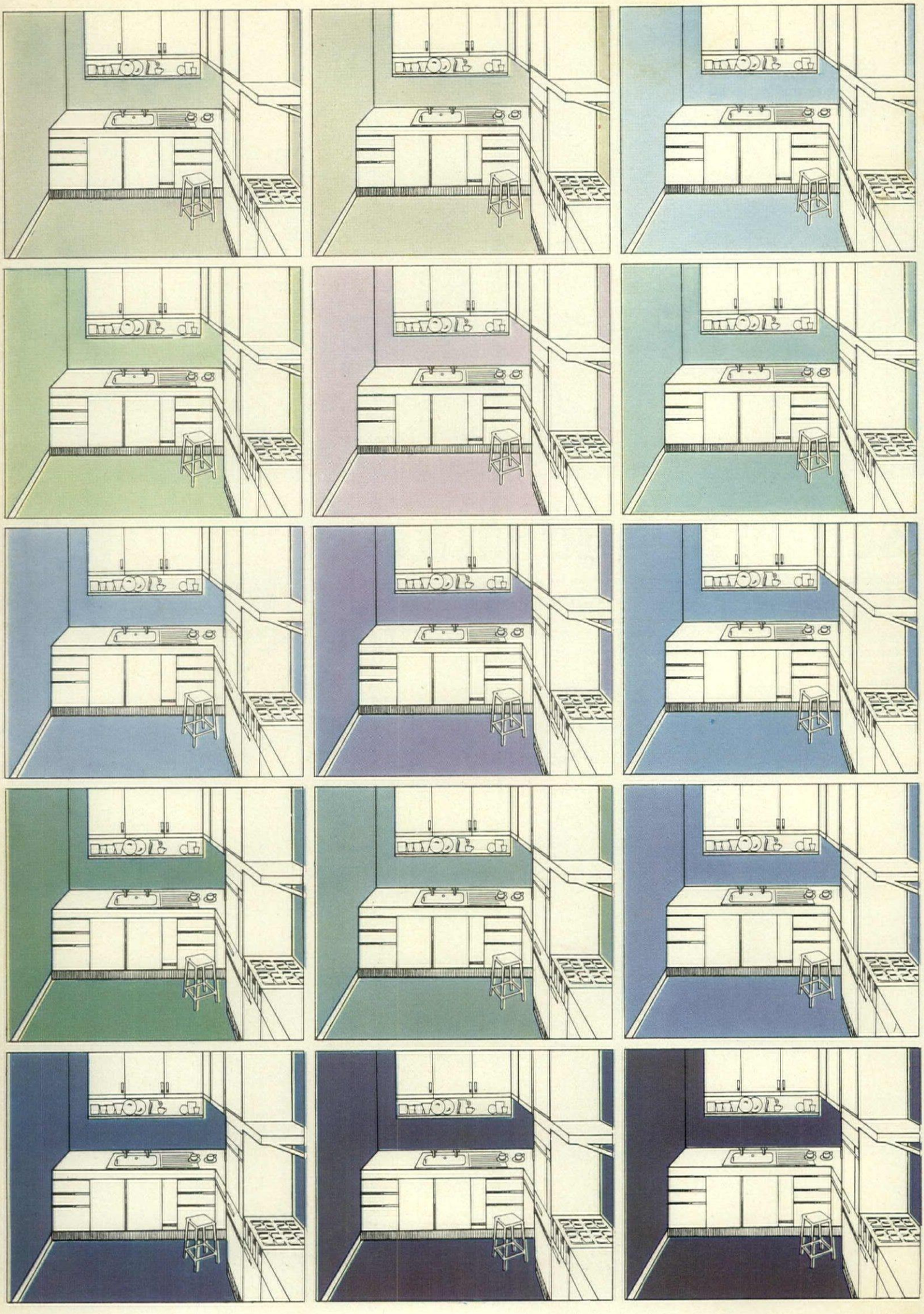
Our Series 5000 cabinets are simply blocks. Stack them up, spread them around. Put things in them, put things on them. They come in Black Ash and White Ash with Aluminium trim.

Medina and Series 5000 by tetrad

Tetrad Associates, Hartford Mill, Swan Street, Preston, Lancs. Telephone: 0772 50941







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When you say 'blue' to a Brolac Colorizer dealer you're saying more than you think.

Because Brolac's version of blue can be anything from pale Daylight to a dark Midnight.

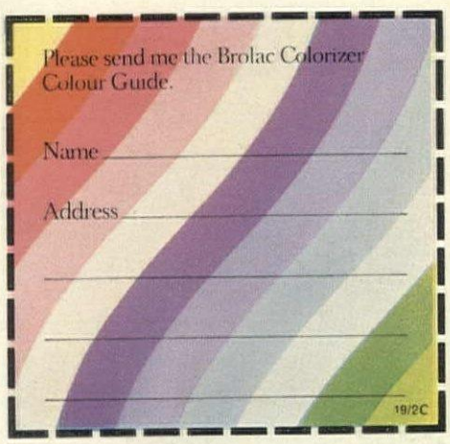
This means that you can get exactly the colour that you want; the colour that matches or contrasts best with your furniture; the colour that is in fashion. The same wide choice is yours with all the Brolac Colorizer colours. There are more than 300 of them.

Colour plus finishes.

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Brolac Colorizer ***from Berger The Paintmakers.***

Berger Paints Service, Freshwater Road, Dagenham, Essex RM8 1RU.

Isn't it nice to know that someone still makes furniture like this?

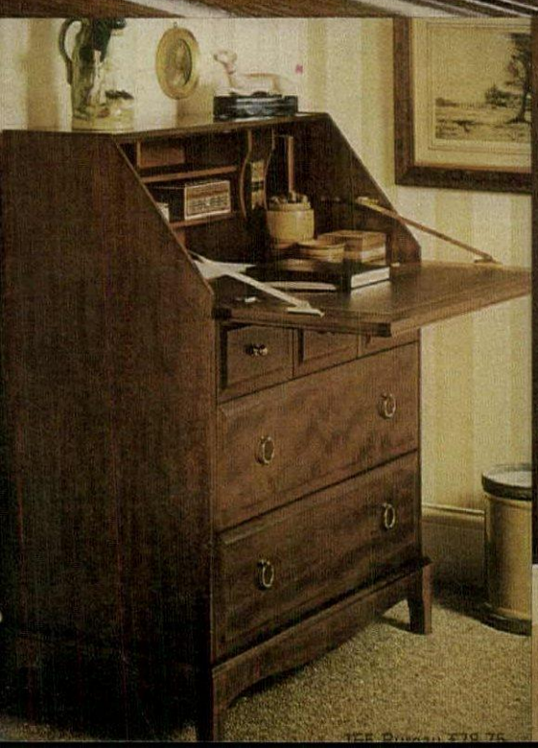
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Stag Minstrel







115 Sideboard £61.75

ARMCHAIR TRAVEL

STOP-OVER SUN SPOT



CAROL WRIGHT

on the pleasures of Bermuda

'AMERICANS on their way to heaven call at Bermuda and think they've arrived,' wrote Mark Twain, that cynical travel commentator of yesteryear. Not necessarily for this reason, the island is now promoting itself as a stop-over spot on the way to or from the States, being set 3500 miles from Britain and 600 from the States, on the same latitude as Madeira.

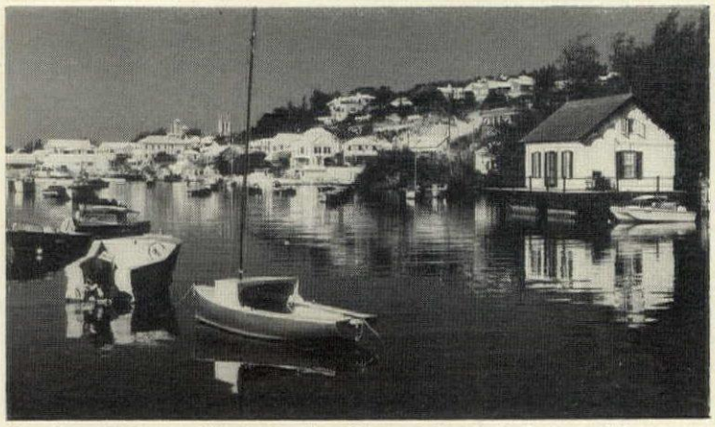
The Bermuda islands (there are 150 of them linked together with bridges and causeways to form a hook-shaped mainland) were not always as welcoming as they are now, with locals opening their homes and gardens to strangers, from March to May. The high number of shipwrecks gave them the name of the Isles of the Devil and they were believed to be haunted; giving inspiration to Shakespeare's 'The Tempest'.

Although the oldest governing colony in the Commonwealth, Bermuda has often hedged her transatlantic bets, even helping the Americans in their wars against Britain. In tourism she tries successfully to balance her dependence on the States—for visitors and vital supplies of water imported from New York—with her British ancestry elaborately displayed for Americans to enjoy. The shops are full of English silver, woollens and china, and historic spots are carefully preserved.

But it is in character and life style that the British tone emerges. As one brochure puts it, 'the atmosphere of a Bermudan hotel, guest house, or cottage colony, and indeed of Bermuda itself, is one of British reserve, dignified informality.' Dignified informality about sums it up. The island lacks the brash casualness of the Caribbean of which it is no part; that warm sea being 1000 miles south. Bermuda's character is Atlantic, sharing Britain's seasonal pattern although winter temperatures are usually in the low sixties and summer lasts from April to November. Rain occurs in shower form—but it can, occasionally, be torrential—throughout the year. For those visiting in the Rendezvous season (that is, winter) woollens and rainwear are needed. This period is fine for golfers, fishermen and yachting enthusiasts rather than sun lizards. In April the customary peace and quiet is disturbed by the American college weeks which have run since the 1930s and are a time of beach parties and moped races in the narrow lanes.

Otherwise, an air of dignity is wrapped around Bermuda's parishes; 60 churches and 20 denominations in 22 square miles. British uniformed policemen keep tourists in order, and order must be preserved in such a small isolated spot. At night, the big hotels are dressy and elegant, a pleasant parade to anticipate during the day when bikinis are worn only on the beaches. The island has given its name to one of the ugliest garments in history: Bermuda shorts. These are expected wear for touring the island, but can be formal wear for men in the evening, worn with black tie and

Continued on page 28

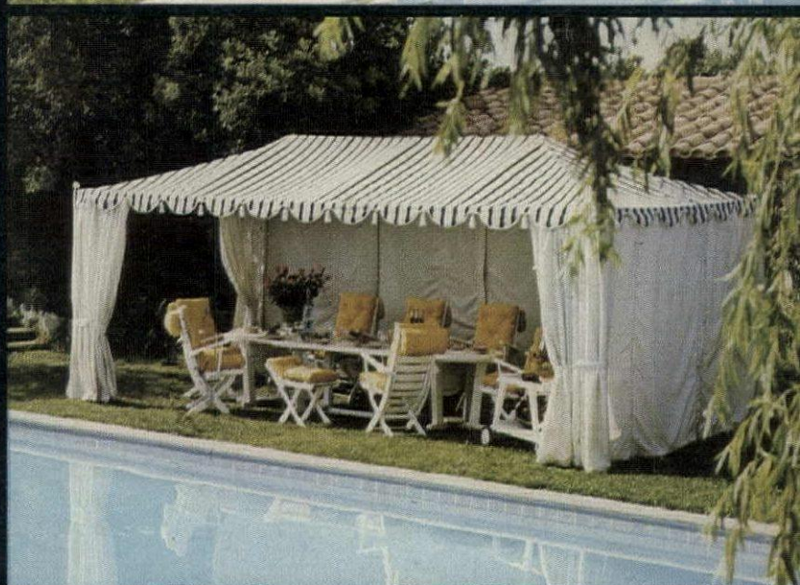


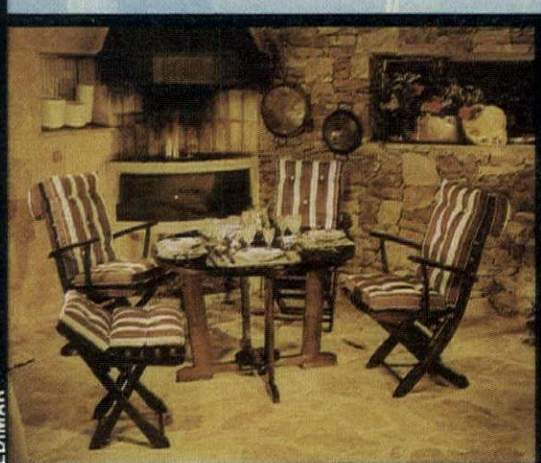
Hamilton Harbour, with the Sessions House and cathedral seen at left

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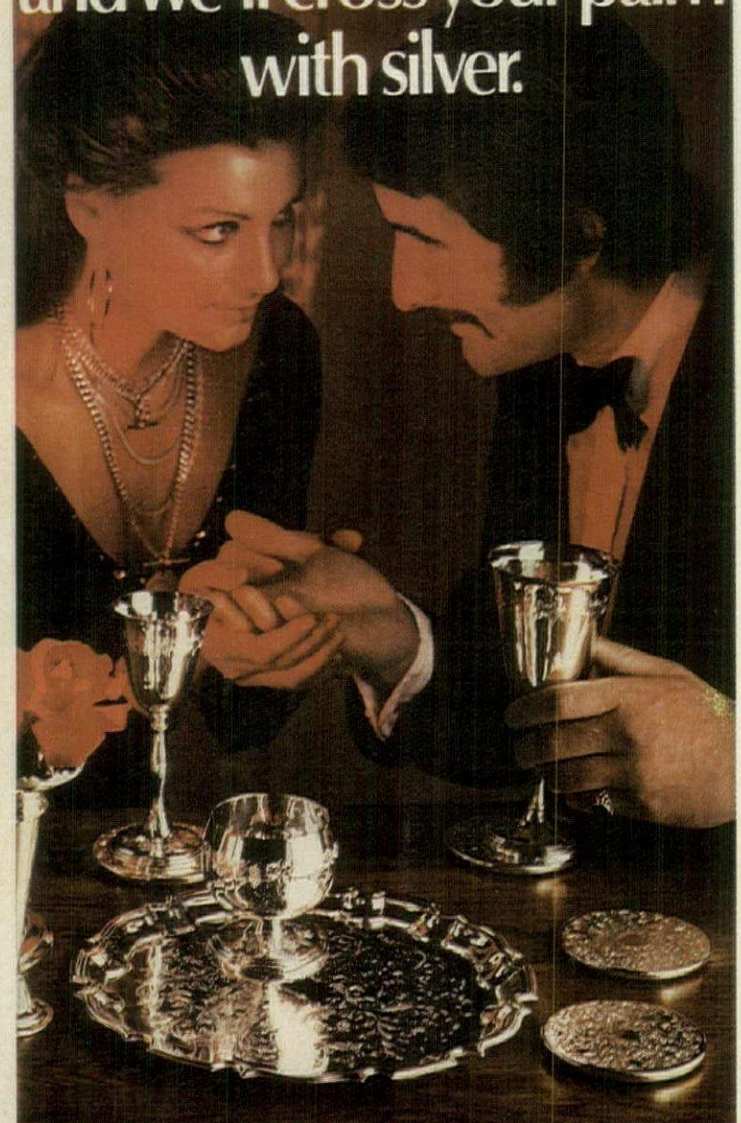
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With every Cavalier English Goblet you buy, we'll ask you to accept with our compliments, a matching silver plated party mat (worth £1), or when you buy a set of 4 goblets we'll present you with a superb Chippendale style tray (worth £4).*

It's a perfect opportunity to start your Cavalier collection. There are five shapes to choose from – claret, burgundy, sherry, champagne and brandy. All handcrafted in England in two beautiful finishes – Vine Chased or Plain.

See them at department stores or good gift shops, or send for colour leaflets showing Goblets and the full range of Cavalier tableware.

Goblets are available in attractive silk-hinged presentation boxes, either singly from around £4.25, or in sets of four.

Cavalier Plate
A rather special offer.

Cavalier Tableware Ltd., Spencer St, Birmingham B18 6DT
*Offer closes 31st May, 1974 or while stocks last

STOP-OVER SUN SPOT

Continued from page 27



High cliffs and sandy beach at Jobson's Cove on Bermuda's South Shore

tuxedo. Hubert Smith, one of the island's best-known calypso singers, earned fame with his 'Green Ticket' song in which a girl is given a modesty warning ticket by a policeman and asked to 'show less thigh'. These tickets, much sought after by tourists, are no longer handed out but the brochures spell out their message of decorum. 'Polly Pants' was a song made famous by the Talbot Brothers, another top Bermudan group, after the woman who invented the pants and still runs her Calypso beachwear shop in Hamilton.

Traffic is slow and stately. Until 1946 there were no cars on the islands; a tiny railway ran east-west across the 2-mile-wide land but was sold to British Guiana in 1947. Carriages of those times can be seen in the Carriage museum in Water Street, St Georges, Bermuda's second-largest town. A survival of pre-motor days are the surrey fringed taxis occasionally seen. With only some 150 miles of road, speed is restricted to 20 mph (15 mph in town) and visitors are not allowed to drive cars. Most use taxis—those with blue flags have qualified guide drivers—or hire mopeds from the cycle liveries at hotels. This is the way to get a tan and find uncrowded beaches easily.

This sense of the fitness of things has enabled Bermuda to produce a very healthy tourist trade without spoiling the natural beauty of the island which could so easily be overrun with high-rise developments; the biggest hotels do not obtrude on the eyesight. The visual impression is of puffy white clouds on blue sky, deep turquoise waters frothy round the reefs, swinging in to pink ground-coral beaches on the south shore.

On the low hill that humps the central mainland are the houses with pink or white washed walls and tray-shaped, whiter-than-white roofs limed to catch every drop of precious rainwater. The houses are built of coral limestone blocks which weather well. The gardens are rich in flowers: hibiscus, poinsettias, bouganvillea, white perfumed lilies at Easter. Grapefruit and other citrus flourish and Bermuda is often known to Americans as the 'onion patch' in memory of its former flourishing onion trade.

A peculiar joy is to travel the flowered lanes on a powered bicycle rejoicing in the sun and the exhilarating ocean air, swooping down hills to rocky coves for a picnic lunch, crossing the world's smallest drawbridge at Somerset, controlled—for the boats that is—by one of the island's three sets of traffic lights. Somerset is a parish with low, long, reef-sheltered beaches. One can also travel by local bus or ferry from Hamilton along to Somerset with many stops. In Hamilton, Bermuda's main town, shopping is in Front Street at stores like Triminghams where one may nose out perfumes made in Bermuda, cedar wood items and local embroidery among the European goods, then take a snack in tea-rooms such as the Tea Cosy, Dorothy's or the Earl of Sandwich (how few who live off the noble lord's invention ever give him credit) or, in more English pub atmosphere, in the Hog Penny.

In spite of land shortage, Bermuda has continued to develop the big sports. She has nine championship golf courses; several set in big hotel grounds such as Southampton Princess, Belmont Manor (with 110 acres estate), Castle Harbour (with 230 acres private lands) and the Mid Ocean Club; the latter, where Eisenhower vacationed, needs an introduction from a member. Tennis-courts are plentiful; no licence is needed for fishing; and there are plenty of opportunities for hiring sailing boats and for water skiing; the ski school will also teach you

Continued on page 37

The connoisseur's kitchen by Multyflex

At last the kitchen you'll be proud to show your friends (you can keep the 25% discount to yourself).



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All this–and Multyflex kitchens are designed o match your pocket, too. We sell to you *direct;* there re no expensive middlemen to push our prices out f your reach. By dealing direct with Multyflex (the manufacturer) you save big discounts of up to 25% off abinets and accessories and there are discounts off ppliances, too. Now VAT is with us, you'll find you make even more of a saving, as our discounts reduce he amount of VAT you have to pay.

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multyflex kitchens

Multyflex Kitchens Ltd, Llanelli, Carmarthenshire SA15 2LF. Telephone Llanelli 58191 (10 lines)

Please send me your *free* colour catalogues showing the full range of kitchens for connoisseurs by Multyflex ☐ and your *free*, full colour catalogue of the new wide-awake bedroom by Multyflex ☐ (tick where applicable).

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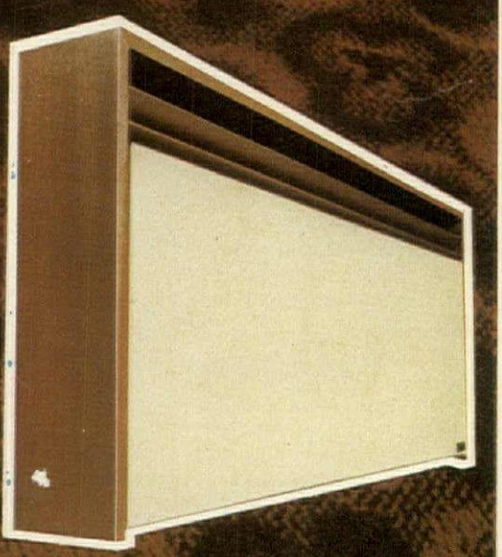
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Up till now, a radiator's always been rather a dull-looking thing. Unattractive, oversized and not always terribly effective. But now we've changed all that with the Delarna, it's more like an attractive piece of furniture than a radiator. We made it smaller—it's neat and compact, less than half the size of an ordinary radiator. Then we made it more efficient—it's a special kind of convector radiator which has no fan or noisy motor, just an ingenious assembly of steel fins with water-carrying copper tubes passing through them, so that, it is not only radiating heat but also continually circulating warm air around the room. We made it good-looking too—an attractive polished mahogany veneered surround with a steel front panel finished in ivory. We made it cleaner—the Delarna leaves no unsightly heat marks. And we made it with you in mind—Delarna radiators can be fitted to your central heating system in either one room or all over the house.



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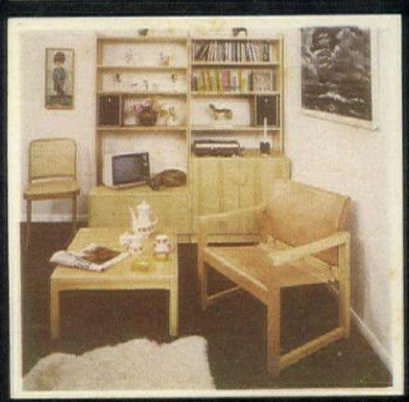
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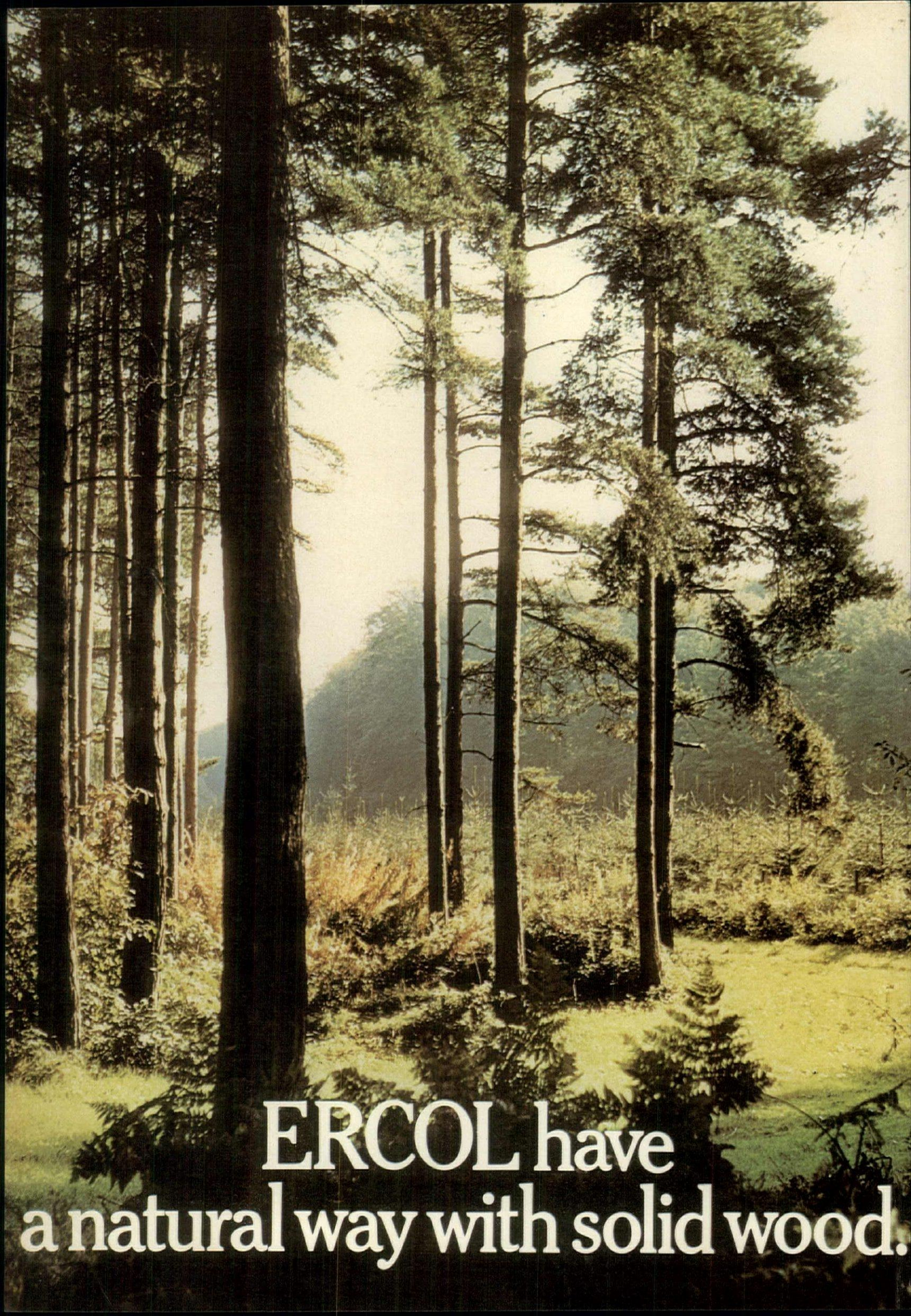
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HG1


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Down the ages, wood has supplied Man with both the material and the inspiration for creating articles for his use and his pleasure. As the craft developed, so the craftsmen developed new ways of revealing the personality of the individual woods, coming to love and respect their medium more and more.

It is this heritage that lies at the heart of the Ercol beliefs. The loveliest furniture is that which allows the living wood to express its own unique character. This is why Ercol treat elm, beech and pine in a natural, simple way to bring out the inherent beauty of the timber.



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Ercol Windsor, Old Colonial, the Pine Line—these are three distinctive families of furniture developed from traditional English designs.

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And the Ercol Pine Line brings you all the warmth and light, the glory of colour–from rose to honey–of solid Scots pine.

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Each piece of Ercol furniture is hand-finished to perfectionist standards. The Ercol craftsmen work almost entirely in solid wood, and take pride in the precision of their work. See for yourself how smoothly drawers run and doors swing. See how meticulously joints are formed, and examine the fit of legs, backs and arms: these help give every piece a strength that will endure for generations.

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Send us the coupon, and we will send you the Ercol full-colour catalogue. It shows all the Ercol ranges: Old Colonial, Windsor, the Pine Line and the 'British Forests' fully upholstered range. We also send you a list of those stockists in your area who are Ercol specialists.

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H2/4

ERCOL

Ercol-the craftsmen.

When she is grown up, her children will curl up in it too. As with all timbers, Ercol take unique care with solid pine, to bring you its full strength and beauty.




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No matter which room, you'll find the Nairn wallcovering to suit it. Our pattern book will open up a refreshing new world for you. It's there to see at your local wallpaper shop.

If you are looking at the Muralux range, why not look at the Kingfisher book, too. This is our collection of vinyls, in both traditional and modern designs for added colour in your home.



Bring a little colour into your life with

nairn wallcoverings

A member of the Nairn Williamson Group of Companies

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Please send me more information about the newest collections of Nairn wallcoverings.

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Address

HG2



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The sliding panels have adjustable pre-lubricated rollers, performing silently, and smoothly on stainless steel track.

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In fact, Solair Patio Doors are remarkably sensibly priced.

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Please send me full details of Solair Patio Doors.

Name _____

Address _____

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HG/5/74

Hillaldam Coburn Ltd
The Sliding door people.

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STOP-OVER SUN SPOT

Continued from page 28



Seventeenth-century buttery, originally built to keep food cool: the Bermudan equivalent of the English ice-house

ski kiting. There's cricket to watch; the ocean bed to explore on guided expeditions and cruises round the island stopping for shopping or swimming *en route*. Power skis, the coward's way of water skiing: standing on two broad and powered skis, are also available.

The latter were introduced to Bermuda by the Sherwood Manor hotel in the Fairylands area almost surrounded by water in a sheltered creek south west of Hamilton. Sherwood Manor is one of the old house-style hotels that are often more appealing than the big resort hotels which have everything built into their grounds. Among my favourites are a group of three: Waterloo House, a place of sun patios and courtyards leading down to Hamilton Harbour next to the yacht club, with a heated pool like many of the island hotels; Horizons is a late seventeenth-century house in the central ridge, with sweeping views from the swimming-pool; and Newstead is another old house on Hamilton harbour with cottages in the grounds.

Bermuda pioneered the cottage colony and there are plenty of opportunities to sample self-contained cottage life where you can cook for yourself or have a maid cook for you. Among the best known are Pink Beach and Cambridge Beach, the latter set in 25 acres of land. Guest houses are another Bermudian speciality and can make the do-it-yourself holiday inexpensive. The term does not carry the slightly derogatory ring it has in Britain, but merely designates size.

And peace is something Bermuda has cannily preserved so her many tourists can relax in flowered garden or beach settings without an oppressive feeling of overcrowding. The south shore beaches are considered the best, but all the hotels are not crammed on them, yet none is more than a mile from a beach and big hotels, like the Bermudians and Belmont Manor, have free transport to their own south shore beach clubs. Beach addicts should stay at the Mid Ocean, Southampton Princess, Elbow Beach or Sonesta Beach, all with their own beaches. At the Sonesta Beach there is an underwater cocktail lounge from which to watch the fish.

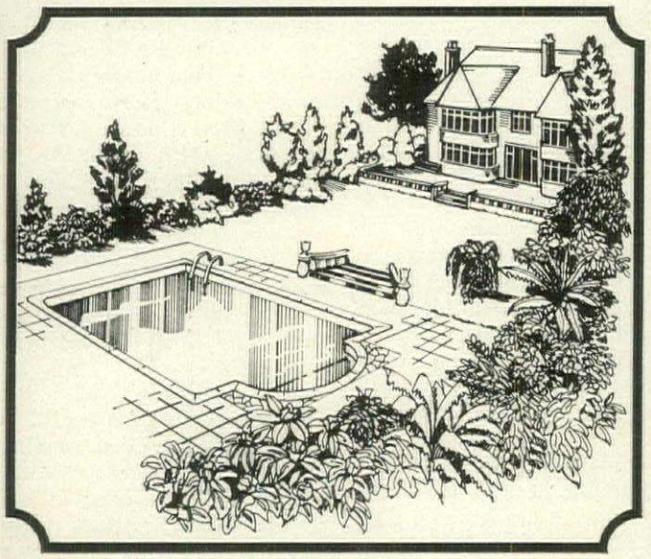
The large hotels have their own night clubs and the island's entertainers tour round these each week. In Hamilton, the Forty Thieves is a particularly flourishing nightclub. In addition to hotel restaurants, for which many hotels have exchange dining arrangements to create more variety, there are pleasant restaurants like Waterlot, in a 300-year-old building in Southampton parish; or Tom Moore's, a nineteenth-century pub-style place, named after a poet who wrote under the calabash tree in the garden, and renowned for its lobster dishes. For a peaceful lunch in an old Bermuda house, with original local foods, Belfield in Somerset is quiet with big gardens, and afterwards you can change and slip down through the trees to the beach.

With so many cruise ships coming to Bermuda, lists of sightseeing spots have been compiled, but a view of the reconstructed Fort St Catherine, the 'Gibraltar of the West', replicas of the Crown Jewels, the stocks in St Georges or a seventeenth-century press in Featherbed Alley are more interesting to Americans than Europeans. More fun is Devil's Hole, an attraction as early as 1834 when admission was first charged. This is a pool naturally linked underground with the sea a mile away. Baited but hookless lines are lowered by visitors in the hope of 'catching' and hanging on to shark, moray eel, groupers, or turtles. There is a zoo and aquarium with an exhibition of treasure from a sixteenth-century sunken Spanish galleon, limestone caves to explore and Gibb's Hill lighthouse to see. But, primarily, Bermuda is for enjoying sports or just beach basking. There is no hurry to get anywhere, nothing more pressing to decide than where to dine, what to wear, and what drink to order by the pool ●

More information from the Bermuda News Bureau, Trevor House, 58 Grosvenor Street, London W1X 0JD. Direct flights by British Airways.

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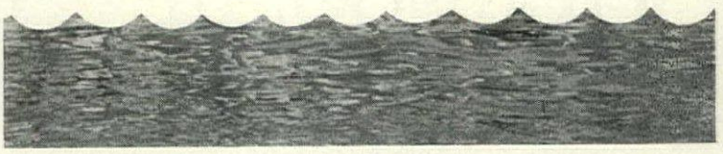
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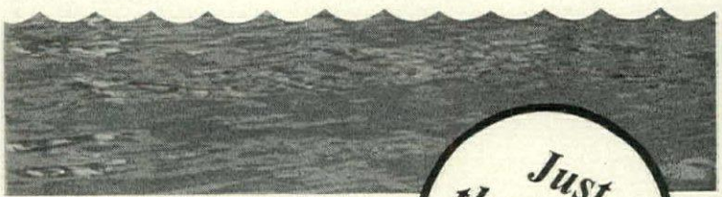
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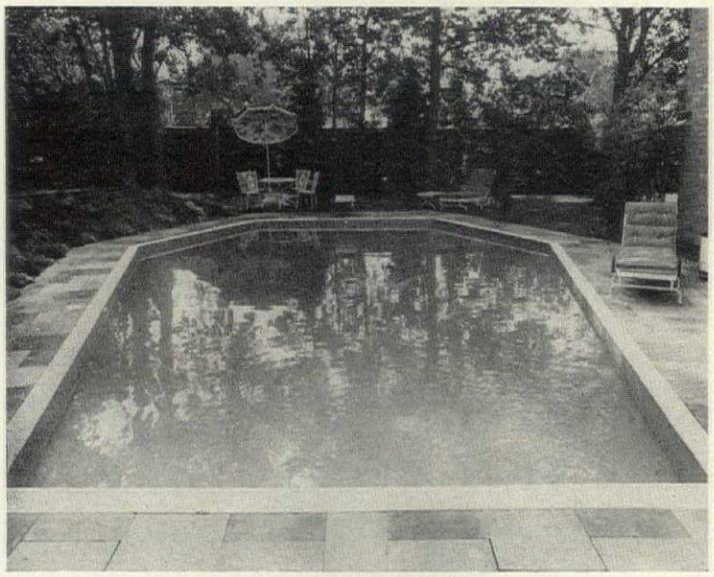
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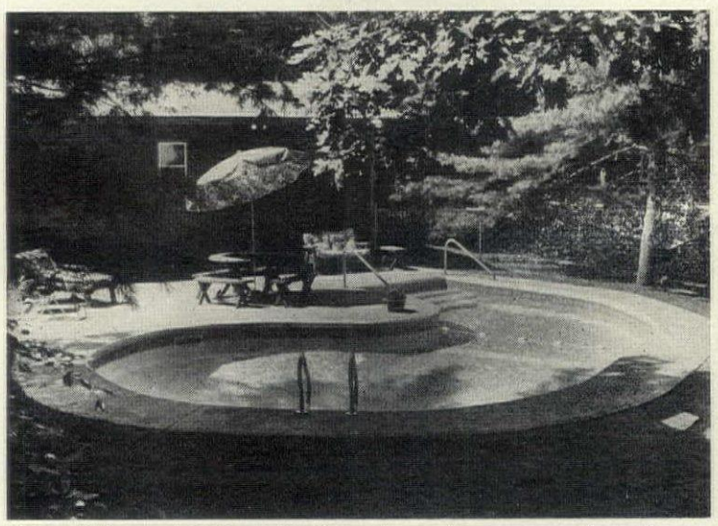
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DIPPING INTO SUMMER

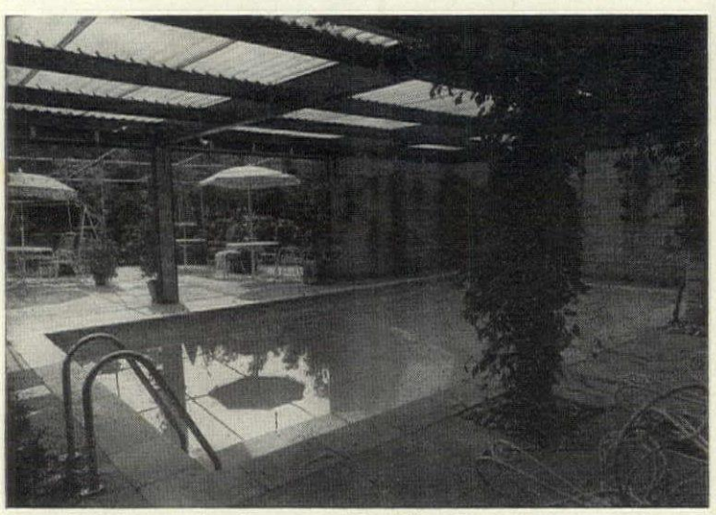
A round-up of swimming-pools and garden furniture, with more ideas for the outdoor life shown, in colour, on pages 102-109



Kite-shaped, prefabricated, liner pool by Niagara. Measures 22 feet by 36 feet 5 inches and costs in the region of £2,000. Inquiries to Niagara Pools Limited, Holyport Road, Maidenhead, Berks.



'Calypso' liner pool by Cranleigh. Comes in two shapes: rectangular and free-form 'teardrop'. Pools range in size from 24 feet to 40 feet and prices start from about £1,600. Inquiries to Cranleigh Clark Pools Limited, Bath Road, Calcot, Reading

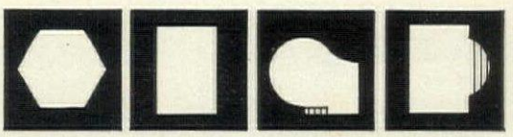


Covered pool, designed and constructed by Bishop Pools, for year-round use, as separate unit or as an integral part of an extension to an existing property. Inquiries to Bishop Swimming Pools, Beechwood House, Bath Road, Taplow, Maidenhead

Continued on page 40

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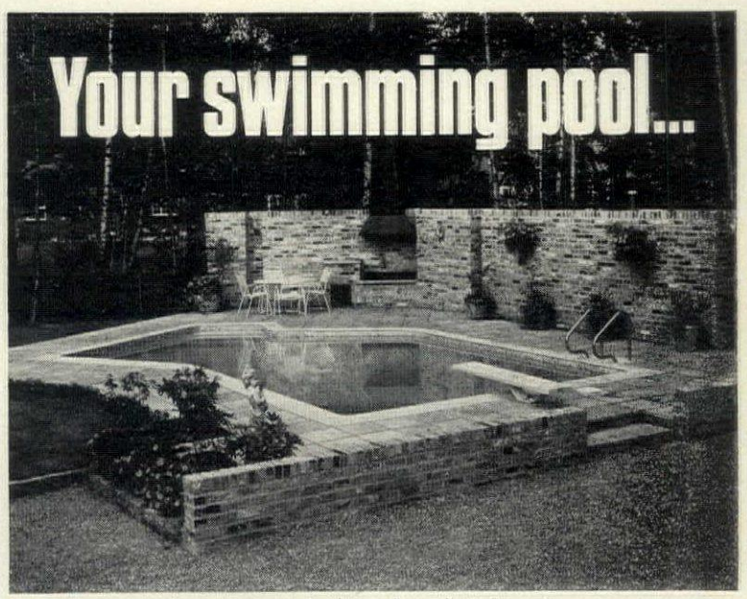
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DIPPING INTO SUMMER continued



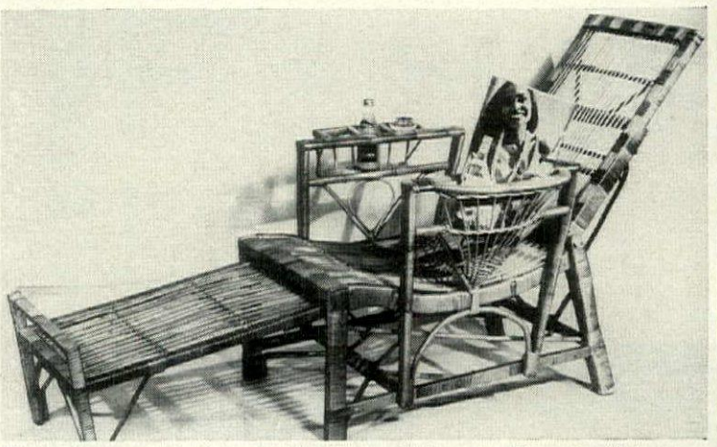
'Chelsea' range of garden furniture by Ferndowne, made in aluminium and Iroko wood. About £51·00 for the 3 pieces, direct from the manufacturer, Ferndowne AE (Metals) Limited, Wood Lane, Birmingham B24 9QR



'Salisbury' and 'Caribbean' loungers by L E Gant. Made of slatted wood, fitted with wheels, they also come with optional overlay mattress. About £33·00 and £32·00 respectively. Stockists from L E Gant Limited, 12-14 Hill Rise, Richmond, Surrey



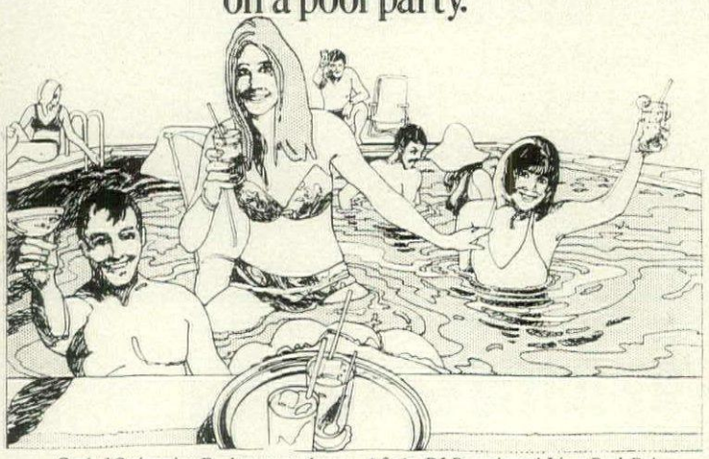
'Chantilly Suite' of garden furniture by Forecast. In rustproof cast aluminium with cushions for seat and back. Prices and stockists from Forecast Furniture, 34 Avenue Road, London NW8



Wicker lounger chair, incorporating retractable leg-rest. The angle of the back-rest is adjustable to three positions. Inquiries to Austin Johnson, Manor Croft, Haldon Hill, Exeter EX6 7XU

Continued on page 42

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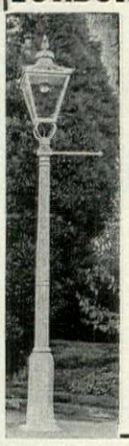
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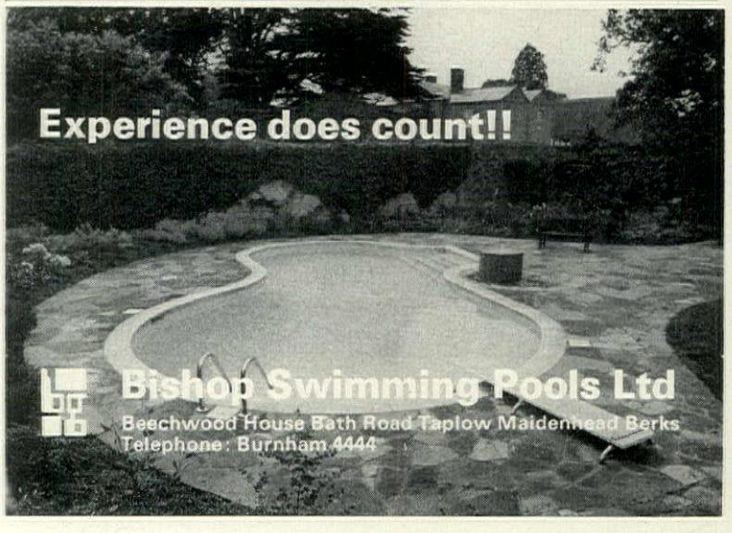
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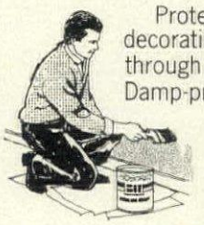


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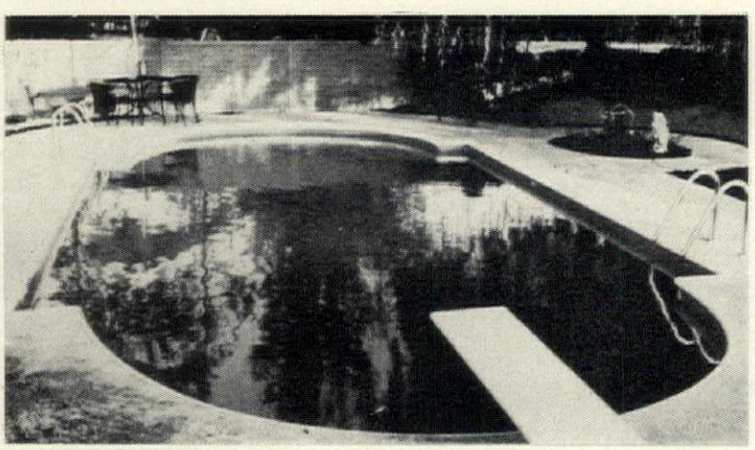
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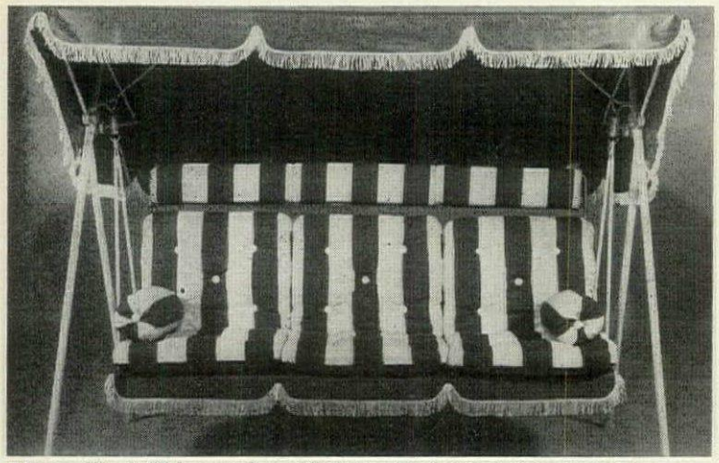
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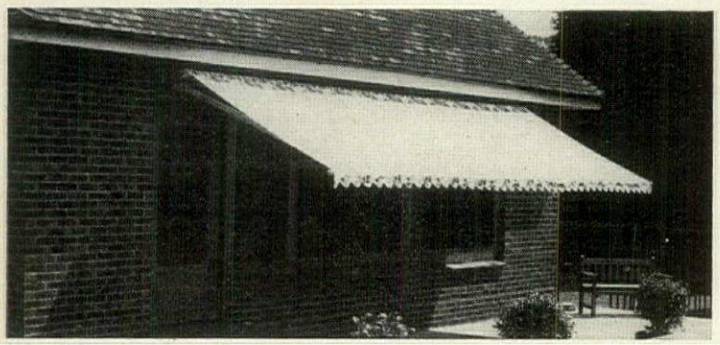
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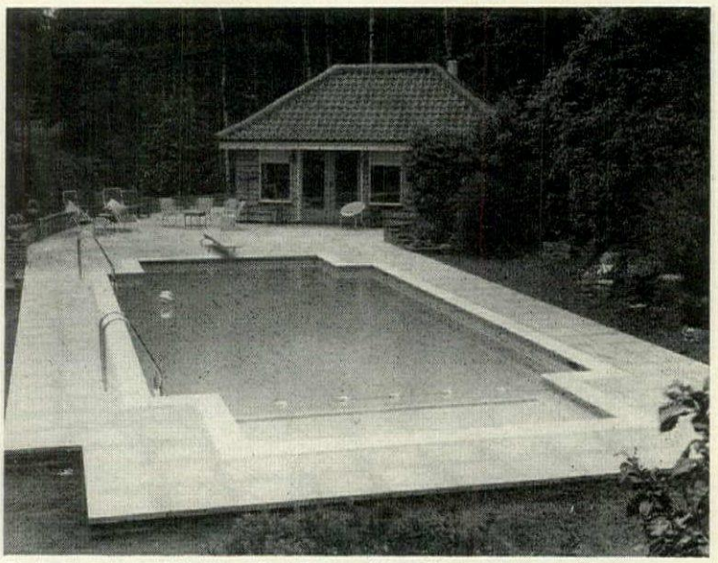
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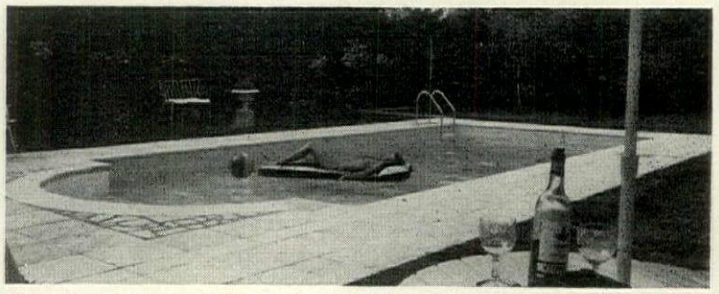


Above *The 2455 hammock, by Norlett, with double-spring suspension, chain-link seat and adjustable back-rest, about £72·00. Inquiries to Norlett, Stadhampton Road, Gt Milton, Oxford*
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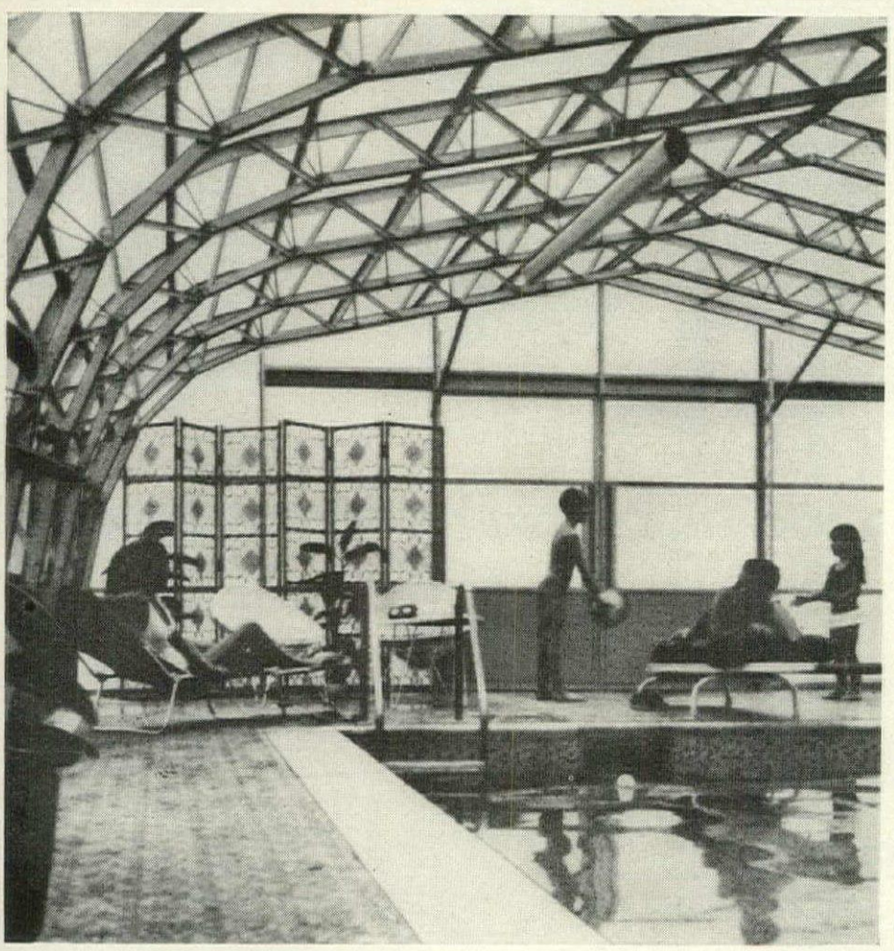




Pool measuring 46 feet long by 18 feet wide with angular-shaped corner pieces. The floor of the pool is finished in mosaic tiles and the walls in polished white terrazzo marble. Prices and stockists from Penguin Pools, Five Trees Works, Bakers Lane, Galleywood, Chelmsford, Essex



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Clear Span Sliding Enclosures come in widths of 25′, 30′, 35′ and 40′, and are available up to any length, with a minimum of 26′ 1″.

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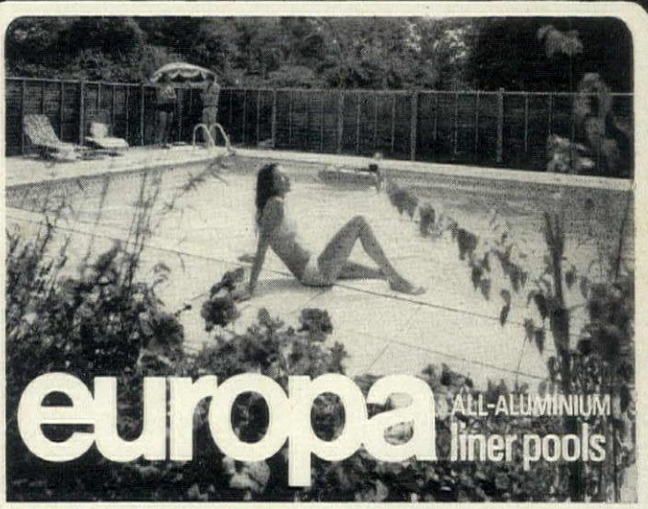
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At the British Carpet Centre we have over 3,000 Axminsters and Wiltons. Without question, the finest carpets underfoot.

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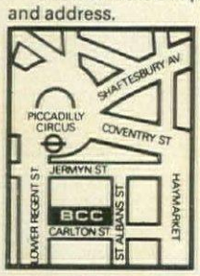
We'll tell you about the different fibres available. Which are easiest to keep clean. Which give most wear. Which are softest under foot.

When you've decided on the carpet you want, we'll give you its exact reference number so you can order it from the BCC carpet retailer nearest you.

The British Carpet Centre is open from 10 to 6 Monday to Friday. Until 7 on Thursday. From 10 to 1 on Saturday.

We're in Lower Regent Street just off Piccadilly. But if you can't get to us, we'll send you our guide to choosing the right carpet along with a selection of brochures showing some of Britain's finest Axminster and Wilton carpets.

Just fill in the coupon. Or phone 01-930 8711 and give us your name and address.



To: The British Carpet Centre,
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Please send me "How to choose the right carpet" and a selection of brochures.

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Address .....

HG/2

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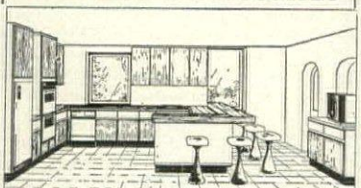


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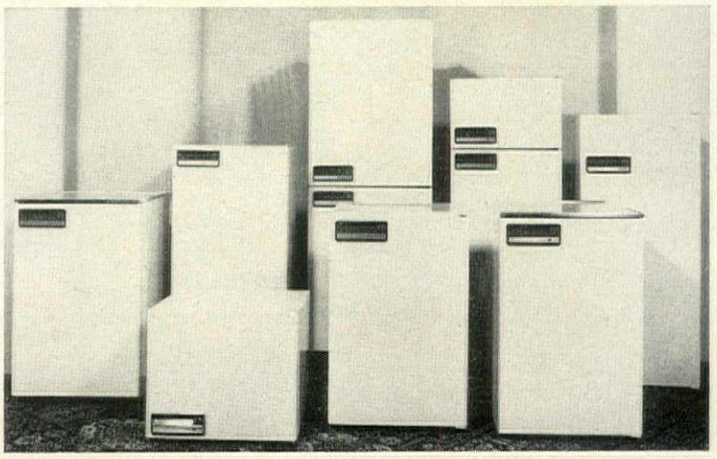


We specialise in craftsman-built kitchens in your choice of materials, or alternatively with Hygena, Wrighton, and Elizabeth Anne units, etc.
We provide a Complete Service.

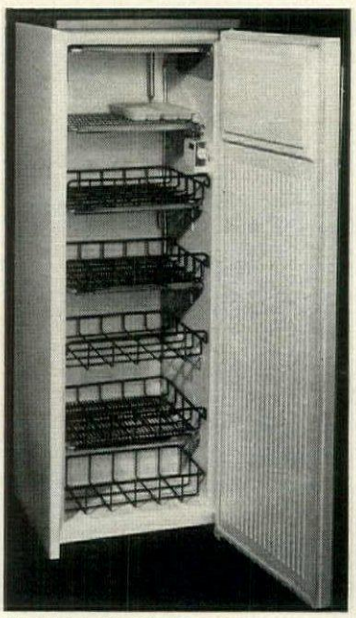
49 Sheen Road, Richmond, Surrey.
Tel: 01-940 5234
24-hour answering service

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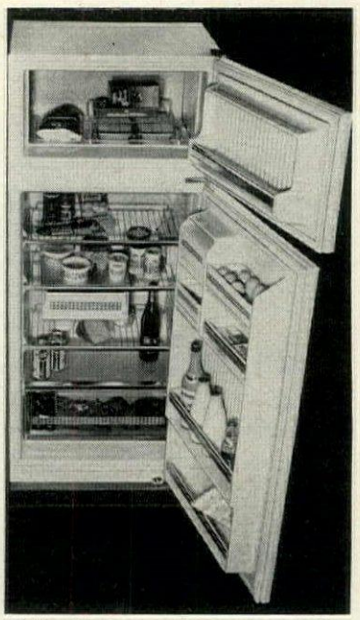
A round-up of cold storage, from small refrigerators to large freezers, plus some combined models in between



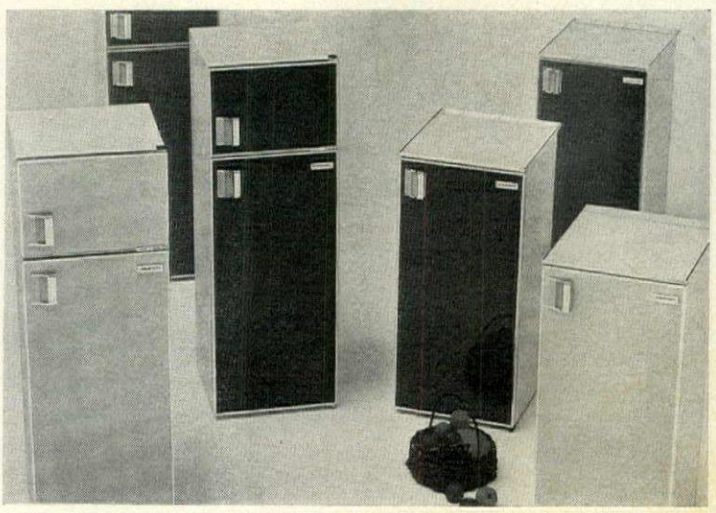
A selection of refrigerators and freezers from the new 'Spacemaker' range by Hoover. These vary in size from a 1·75 cubic feet freezer to 11·83 cubic feet for a combination fridge/freezer, and cost from about £56·50. Inquiries to Hoover Limited, Western Avenue, Perivale, Greenford, Middlesex



Slim 7·3 cubic feet freezer, No FV20000L by Frigidaire, measures only 19¾ inches wide. About £93·67. Inquiries to Frigidaire, PO Box 63, Carlisle Road, Kingsbury, London NW9

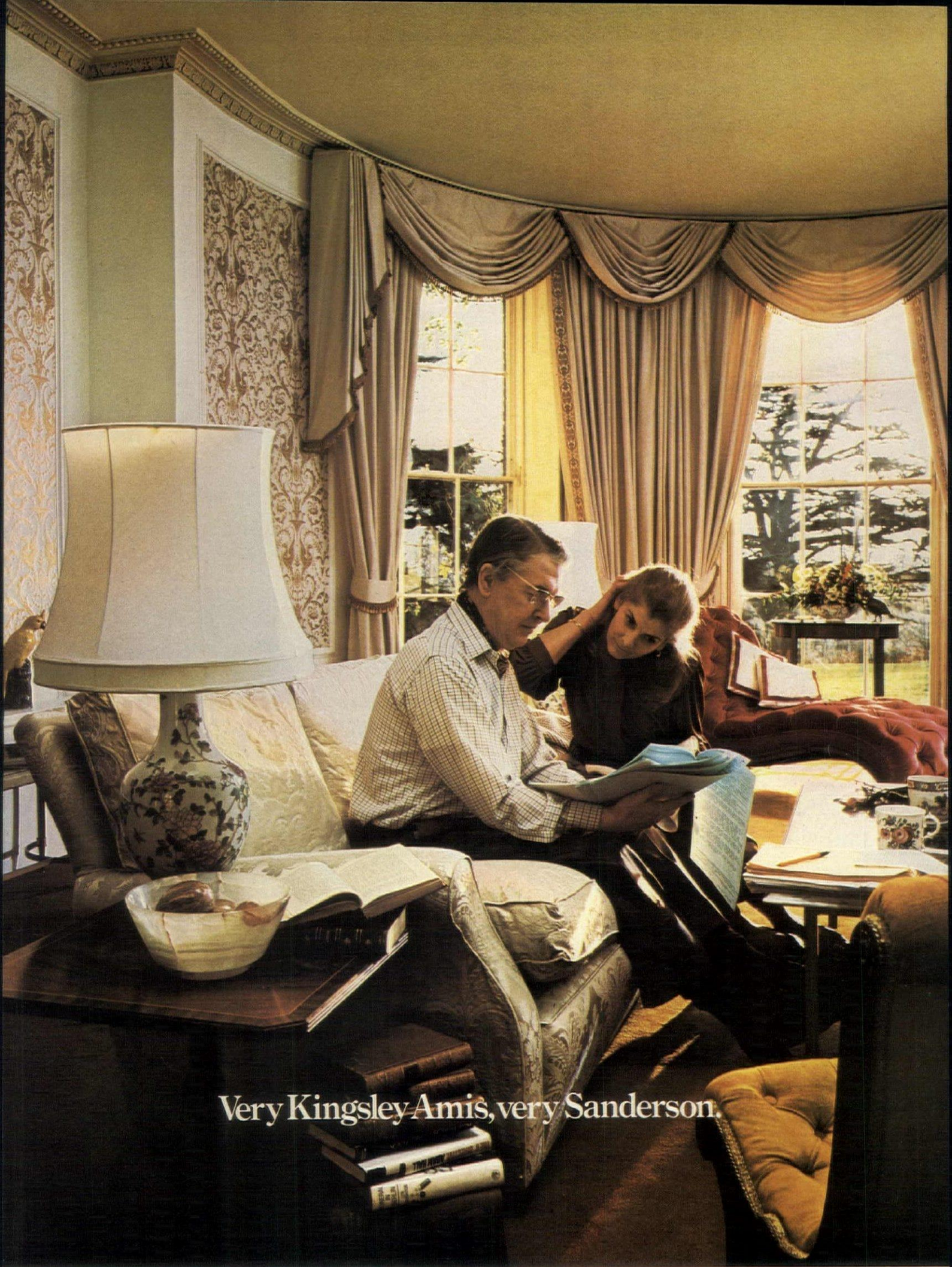


Philco Starfrost, two-door, 11—FBE 11, refrigerator. About £138·00. Inquiries to Philco, Philco House, Sterling Trading Estate, Rainham Road South, Dagenham, Essex



Range of refrigerators by Ariston with laminated doors in a selection of three colours. They range in size from about 5 to 9·9 cubic feet, and cost from about £47·90. Inquiries to Ariston, Ariston House, Creek Road, Barking, Essex

more on page 53



Kingsley Amis and his wife, Elizabeth Jane Howard, at ho

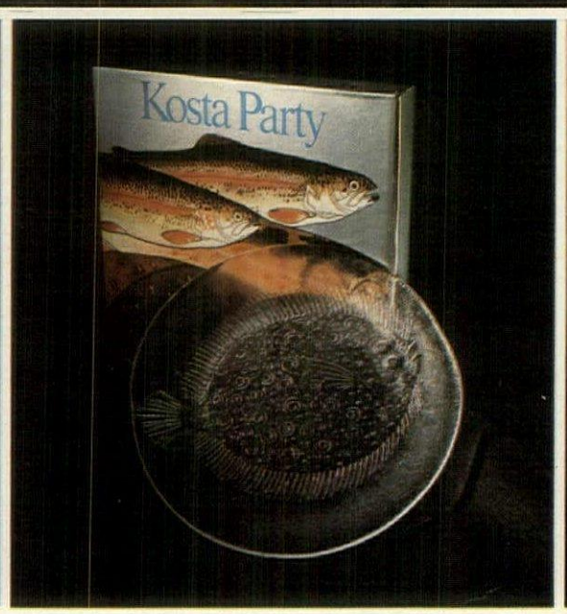
Sanderson

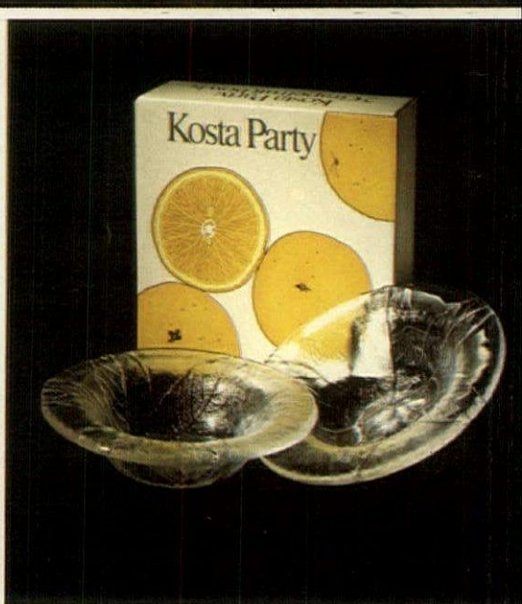
Curtains, silk/polyester dupion BL 5977-2. Sofa, damask TZ 3254-3. Chair, velvet BV 5975-15.
Chaise longue, velvet HV 4587-18. Wallcovering, hand-print 139624.

Kosta Party for festive occasions.









A festive occasion means special tableware and hand made glass from Kosta Sweden is very special!

The Party starts at Kosta with bowls for salads, leaf design plates, plates for fish, special dishes for avocado, corn, grapefruit and strawberries, as well as goblets to complete your setting.

Kosta and Boda- the design originators, and Sweden's large glass factories, are always making something special for your table. Kosta Party can be seen at most stores and tableware shops—now.

COURTIER

Leading importers of modern tableware.

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To Courtier Company Ltd. Please send me a leaflet about Kosta Party together with a list of your main stockists.

Name Address

HGG574



Poggenpohl – sophisticated

Above. Poggenpohl Black-stained Oak.
Below: Poggenpohl Natural Oak.



Poggenpohl – country-style –

and on the next three pages just a few of the features which have helped win a clutch of Design Awards.
Made Poggenpohl the most coveted and exclusive kitchens in Europe.

poggenpohl
kitchen-design

Right: **For china and glass and all things nice** To show off your prettiest tableware – decorative pots and jars – wall cupboards with either plain or smoked glass fronts.



Skinny infill units with big parts to play One that simply has two shelves – another with a pull-out bottle compartment. Yet another is designed to store trays and, perhaps the most popular of all – a hideaway for towels which can be fitted with a little dryer too if you wish. All in lots of different widths.



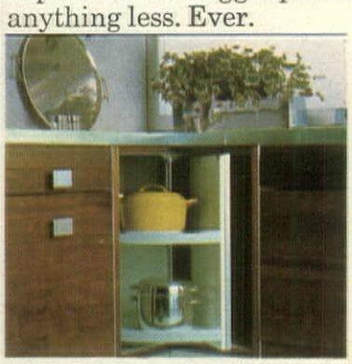
Below: **Keeping clean and cool** Poggenpohl offer a whole range of extractors which look like ordinary wall cupboards when not in use.



Poggenpohl kitchens-for people

You won't find Poggenpohl in every store in town. Or, for that matter, in every home you visit. They are far too exclusive – not to mention expensive for that. But it is money well spent. On perfection that lasts. And lasts. And lasts.
In fact, research has shown that once people have experienced a Poggenpohl kitchen they won't settle for anything less. Ever.

But then, we've concentrated solely on kitchen design and planning for over eighty years which not only makes us pioneers but also gives us a head start in creating kitchens which meet every possible need – space – way of life.
And it shows – in the little details which make such a big difference. Like the way the backs of our units are as sturdy as the sides and fronts – and laminated on the











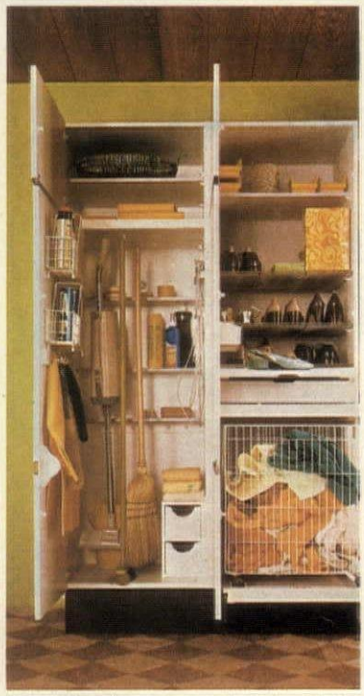




Getting down to basics Altogether we have over fifty different base units to choose from. Double units. Single units. With cupboards or drawers. Or a mixture of both – in dozens of combinations. Units to take sinks – or hob units – or ovens. Units with special interiors for vegetables, casseroles, bottles, cleaning materials, your electric sewing machine or mixer. Here are just a few – for more – just visit your Poggenpohl stockist – or send for our brochure.

A tall thin cupboard for tall thin things Just 35 cm wide and designed to take your ironing board, step ladder or broom. Other narrow cupboards have five shelves or roll-out storage space.







A tall cupboard is a tall cupboard is a tall cupboard? All telling their own story – and a lot about Poggenpohl's attention to detail – and your needs. For example the utility cupboard comes complete with a fully equipped fitted tool tray.



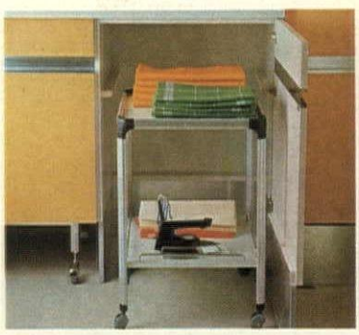


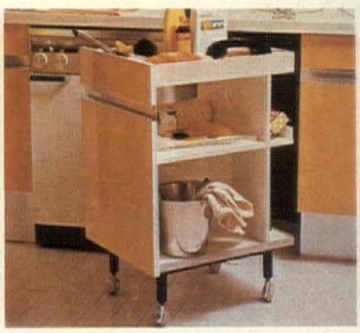
who can afford absolute perfection.

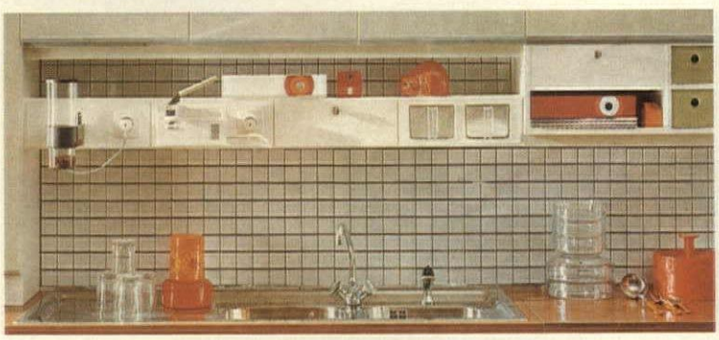
outside as well as the inside.
The choice of fronts in well-seasoned solid mahogany, natural, 'fumed' or stained oak – plus a rainbow of laminates – matt or glossy.
And worktops in ceramic, laminate or stainless steel.
The sheer variety of styles which can create a sleek sophisticated kitchen in a country house – farmhouse warmth in a city apartment.

A unique kitchen. Designed and built especially for you. Planned with the expert help of our carefully selected stockists – many of whom have visited us in Germany on special training courses.
But from here on we'll let the pictures do the talking – because they speak louder than words – but not quite so persuasively perhaps as the real thing.











Three ways with trolleys Two strictly practical – one purely for pleasure. Left to right – Simply for moving food and crockery from the kitchen to dining room – and back again. Then a special trolley to house all your cleaning things. Lastly a serving and flambe trolley with space aplenty for bottles, special herbs and spices plus an optional hotplate.
Naturally, they all look like ordinary cupboards when not in use.

Above: **Still more points** Sleek power point units which can also include a timer, clock, coffee mill, can opener – even a radio with a four way intercom.

Bridging the gap Shelf compartments designed to fit snugly under the wall cabinets. They can be fitted with storage canisters or a lockable flap – just right for keeping first aid supplies safe from little fingers.

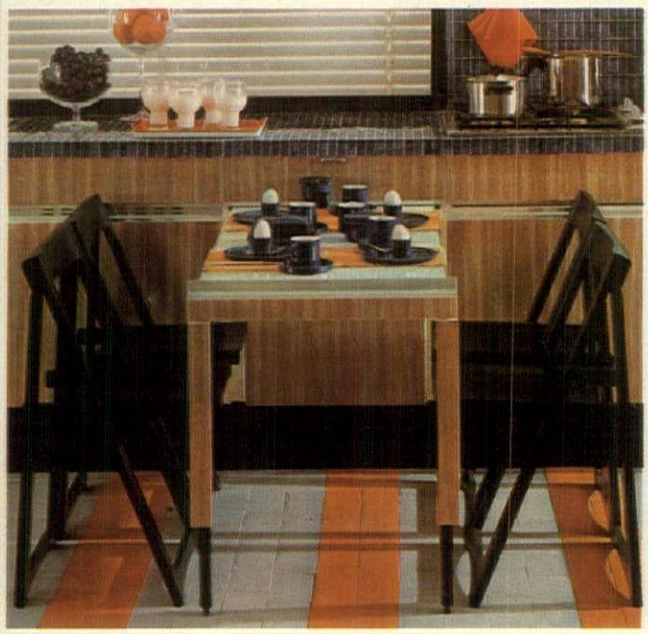


Left: **Making up for wasted space** Special drawers to slide into the recessed plinths. Have them empty or fully equipped with a full complement of handyman tools.

poggenpohl
kitchen-design



Below: **A pull-out table that seems to grown and grow** Fully extended it measures 110 cm x 55 cm which seems a lot of table from a unit only 60 cm deep. However, if you look very, very closely you'll discover that it is really constructed on a tambour principle – but in such a clever way it's patented.



Above: Poggenpohl Mahogany Silver.

Below: **And so to bread** Who but Poggenpohl would give you three alternative ways to store bread. Simplest of all – a wire basket to hang inside a cupboard door. Then – a special airtight drawer with a sliding bread-board in the top. Most special of all – a slender unit specifically designed for storing long french loaves – but equally right for long packs of spaghetti – double width rolls of greaseproof or aluminium foil.



Below: **A taste of the high life** A neat high table that can be as long as you please – just the place for breakfast, snacks – or for guests to share a companionable sherry with the cook.



Now that we've whetted your appetite see more beautiful Poggenpohl in our big colourful brochure – or your nearest stockist – we have his name and address ready and waiting for you.

Please send me a Poggenpohl brochure and the name of my nearest stockist.
BLOCK CAPITALS PLEASE.

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HGF1

Post to Fr. Poggenpohl
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New Malden, Surrey.

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Checkertex Nova puts down a warm, colourful surface in any beautiful home. Checkertex Nova is harder wearing, and easier to clean than ordinary carpeting. And because it's so good looking, there's room for Checkertex Nova in your home.

Complete and post the coupon for your Free colour leaflet. Or ask to see the wide range of Checkertex Nova colours at your carpet and furnishing dealer.

Checkertex Nova loose lay carpet tiles.
Spread a little warmth and beauty around the home.



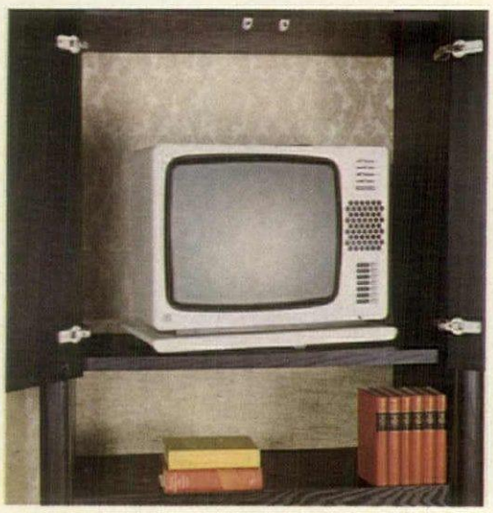


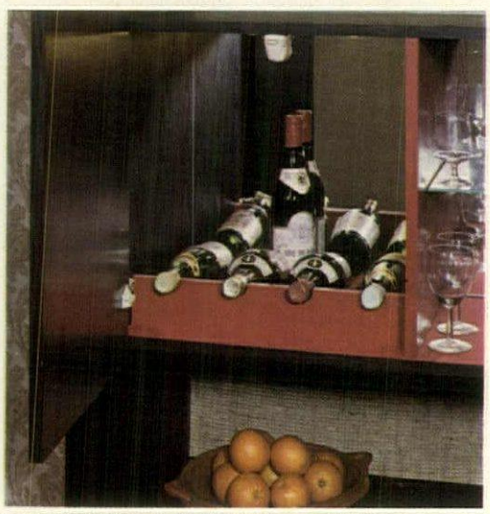




a carpets international company







Is your room something to be admired?

Technical specifications: Nocturne wall-element 131.6 inch wide 83.8 inch high. A smaller version available.

Certainly. Hence this Nocturne wall-element. Something to be enjoyed by just looking at and that's not all.
A Nocturne wall-element is practical: leaves more space for your other furniture and makes your room more pleasant to live in.

The individual components are fully furnished, and easy to assemble. Your TV stands in an attractive, closed-off area complete with revolving surface. Allowance has also been made for a bar and lighting.

A Nocturne wall-element in black ash gives your interior friendly cosiness and warmth. The doors and cut smoked glass make your Nocturne wall-element a perfect companion to both classical and modern furnishings.

A Nocturne wall-element - you must take a look at one. And having done so.....

deco

For your nearest retailer and for further details:

R. Stamp Agencies
London House
Milton-Under-Wychwood Oxfordshire
Telephone: 0993-83 03 50 (Shipton - Under - Wychwood)

COOL CUSTOMERS

continued from page 44



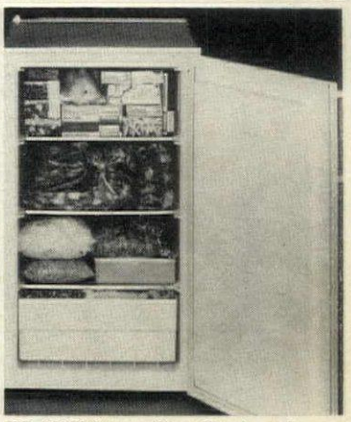
Three-door refrigerator by Westinghouse, Model RS219R. About £577·50, from The Westinghouse Kitchen Centre, 18 Berners Street, London W1



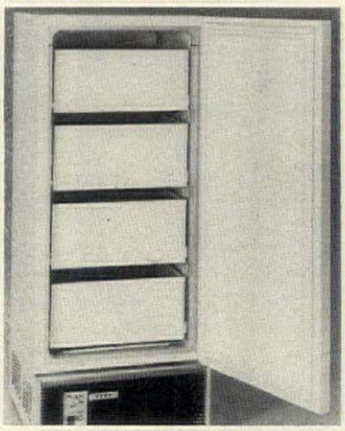
Model SV310, one of a range of refrigerators by Beekay Bauknecht, about £115·00. Inquiries to New Era Commercial Refrigeration Services, 82-106 Cricklewood Lane, London NW2



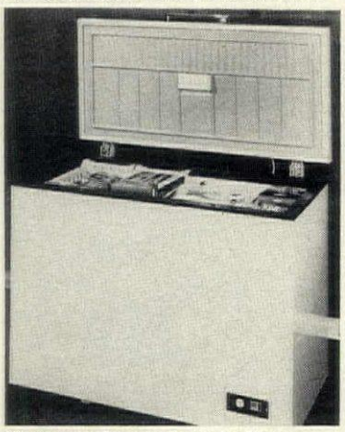
Fridge/freezer No 70/41 by Electrolux. The freezer section will store up 72 lb of food. About £150·59. Inquiries to Electrolux, 419 Oxford Street, London W1



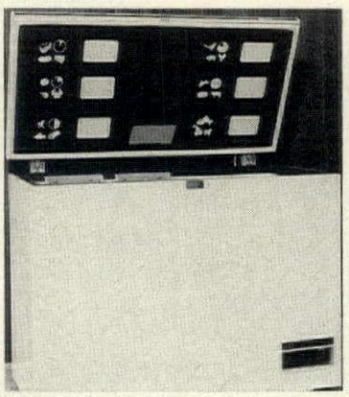
GS 120T freezer from Bosch, only 19·7 inches wide, with a capacity of 4·2 cubic feet. About £88·00. Inquiries to Bosch Limited, Rhodes Way, Watford



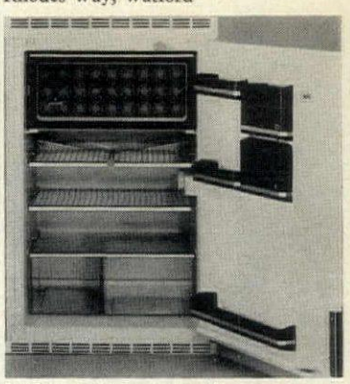
Upright freezer by Zanussi, No FF26V, about £124·98. Inquiries to IAZ International Ltd, 13/17 Church Road, Caversham, Reading



Chest-type freezer from the Bergen range marketed by Thirlmere. Inquiries to them at Norwich Union Buildings, 22 High Street, Sheffield



'Blue Ribbon' de luxe chest-type deep-freezer, by ITT, from about £171·60. Inquiries to their Domestic Appliance Division, Radlett Works, Colney Street, St Albans, Herts



Built-in refrigerator by Siemens, No KE1760, with a capacity of 170 litres. About £107·50. Inquiries to Siemens Ltd, Domestic Appliance Division, Great West House, Great West Road, Brentford, Middlesex

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MERCHANDISE DETAILS

DATA **for cover; see also page 5**

Floor
Carpet from the Broad Acres range by Crossley, 'Willow Garth' 2225, karaloc weave, 80 per cent wool, 20 per cent nylon, 3 feet, 9 feet and 12 feet widths, about £7·60 per square yard. To order from main stores

Furniture
'Firenze' range of furniture by Schreiber, covered with Gantskin, colour maize, L396; three-seater sofa, £329·00, from main stores

Fabrics
Fabrics by Marimekko of Finland, 100 per cent cotton, 52 inches wide, £2·45 per yard. Blind and cushions made from 'Valtikka'; curtain made from 'Taifunyi'; other cushions made from 'Lammet'. Available from Habitat branches

Accessories
Pair of 'Italian' jardinières, by Haddonstone, width at rim 24½ inches, height 16 inches, width at base 19½ inches, £23·50 each, from Haddonstone, The Manor, East Haddon, Northampton.
Turquoise opaline cache-pot, £10·00, from Bonsack, 14 Mount Street, London W1.
Paper flowers, from 15p to 65p each, from Mexicana, 89 Lower Sloane Street, London SW1.
Deep cane bowl, 13-inch diameter, £1·25, from The Warehouse, 39 Neal Street, London WC2



DATA **for wine and food set on page 155**

Tablecloth
'Tintagel' easy-care polyester tablecloth from the Nottingham Lace range by E & A Richards, in white or ecru, available in four sizes, from £4·95 for 56 inches square, to £9·75 for 68 inches by 104 inches. Matching napkins £2·95 for box of four. Available from main stores

Tableware
Silver coaster, 1800, £480 for set of four, and silver sugar castor, 1961, £24·20, both from J H Bourdon-Smith, 24 Conduit Street, London W1.
Decanter, £8·29, and claret glasses, £2·34 each, 'Falstaff' by Orrefors of Sweden, from General Trading Company, 144 Sloane Street, London SW1

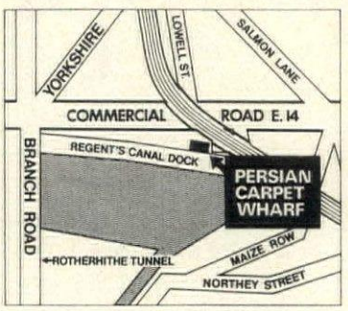
Wine
Dessert Sauterne 'Chateau Guiraud', 1966, half-bottles only, £1·45, from Jacksons, 172 Piccadilly, London W1

Food
Profiteroles prepared by Silvino Trompetto, head chef of the Savoy Hotel, London WC2

Until now, to get the best buy in Persian Carpets you had to go down to London's East End.

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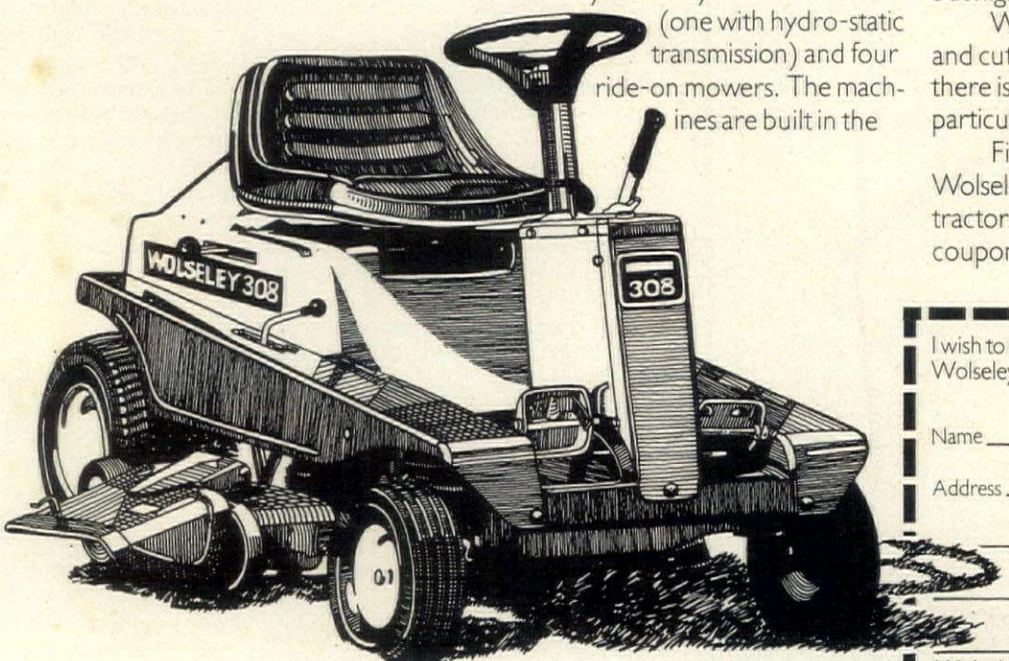
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MONEY AND HOUSES

FREEHOLD VERSUS LEASEHOLD

By RANKIN WARD

BY AN ANOMALY in our legal system, while a freehold house is generally accepted as being a better buy than a leasehold house, the opposite is true where flats are concerned.

This is because of the law of covenants.

In 1965, the Wilberforce Committee in a Report to the Lord Chancellor on *Positive Covenants Affecting Land*, recommended changes in the law to rectify this position. The Report stated that the evidence before the Committee showed that freehold flats are not generally considered to be satisfactory security for a mortgage and that building societies and other lenders are reluctant to make advances on such properties. When they do, they will advance only a substantially smaller proportion of the total value than they would advance on other comparable properties.

According to the Report, the practice of local authorities is not uniform. Some will make full advances on freehold flats; others will not. The Committee had evidence of one council which is normally prepared to advance up to 100 per cent on its property manager's valuation on the security of dwelling houses.

Advances on flats are quite different: the council limits advances for freehold flats to three-quarters of the valuation if the flats are purpose-built and to two-thirds of the valuation if they are the result of conversion. Many building societies, said the Report, will not make loans on the security of freehold flats at all.

This is all very unfortunate in view of the marked increase in flats built for sale since the war to meet the demand by retired people, business spinsters, bachelors and young married couples who do not want to be saddled with the upkeep of gardens.

If you buy, say, a ground floor flat in a block of flats, all manner of difficulties can arise. For instance, your lease will not include the roof. This probably goes with the lease or leases of the top flats and in those leases there are covenants by the flat buyers to keep the roof in repair. But what is the position if those buyers ignore their repairing covenants and allow rain to come through to the flats below?

Or you may have a top-floor flat. The water and other services have to run through other people's flats. What can you do if there is a stoppage in the services which the flat owners are dilatory in putting right? I think you will see that here there can be real trouble. The lawyers have brought their ingenuity to bear upon the problem and have drafted leases which, they claim, will meet and overcome the legal snags.

Provided the lease is well-drawn, there seems no justifiable objection to leasehold flats. They are good security for a building society mortgage and many societies lend on them. By "well-drawn leases", I mean that you in your ground floor flat have a legal right to make the flat-owner at the top of the block repair the leaking roof, although the repairing covenant was not entered into with you but with the landlord. And that this would be so, although the original buyer of the top floor flat, who entered into the repairing covenant, may have sold to someone else and the original landlord, with whom the covenant was made, may also have disposed of his interest to another party. In other words, the repairing covenants are mutually enforceable for the benefit of all the flat-owners. This is possible within the law of real property concerning leasehold property.

The odd thing is that this is not so where the flat is *freehold*.

On the sale of a freehold flat in a block of flats, just as in the case of leasehold flats, there must be covenants by the purchasers with the developer to maintain their flats for the mutual benefit of all flat-owners in the block. These are termed "positive covenants". They involve spending money.

Continued on page 58

Austinsuite



Quartet. Available in two finishes. Cascade teak, with concealed lighting and all-white. Available units: cupboard/cutlery drawer; three drawer/TV; cupboard/drinks cabinet/writing desk; cupboard.

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MONEY AND HOUSES

FREEHOLD VERSUS LEASEHOLD *continued*

In the case of freehold flats, such covenants are enforceable against the first purchasers who gave the covenant *but not purchasers from them—not successive owners*. Where freehold flats have changed hands, the question arises on a breach of repairing covenants: who can sue whom? Once again the lawyers have thought hard about this difficulty and claim to have devised means of overcoming it. But lawyers are not unanimously happy about the position.

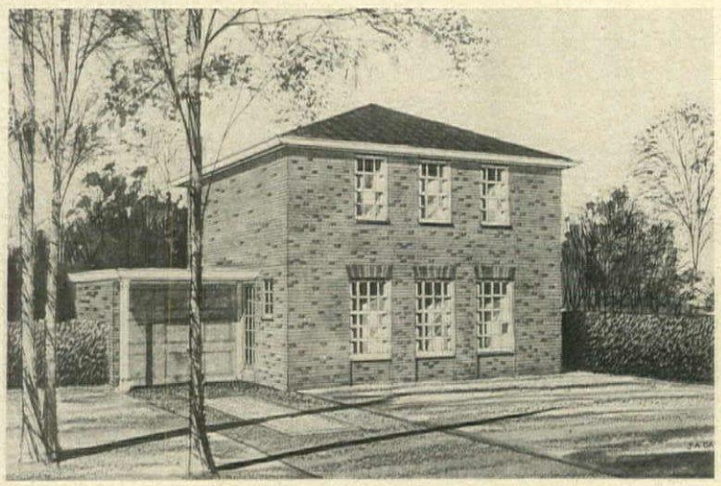
Meanwhile, the fact remains that, from a legal point of view, the leasehold flat is preferable to the freehold flat. That explains why most flat development is on a leasehold basis. If you are thinking of buying a leasehold or freehold flat, ask for an assurance from your solicitor that all that can legally be done to safeguard your position in law has been done. If you are depending on a mortgage to help buy the place, before you sign the sale contract (unless the contract is made subject to your obtaining a mortgage) which binds you to complete the purchase or forfeit your deposit, make sure that the lender is prepared to advance the amount you need.

You may be prepared to take an element of risk. But remember, when you come to sell, your prudent purchaser might jib. You might find difficulty in selling at your price. These are matters to be faced fairly and squarely before signing any deeds.

Many flats have been sold. What we don't know is how many snags have arisen or will arise on the enforcement of repairing covenants where they have been broken by the "odd-man-out". In a perfect world, all would be well. But we live in an imperfect world. Unfortunately the legal code relating to real property and covenants is also imperfect. Be on your guard. Don't buy a potential law suit.

The popular method of flat development today is for a block of leasehold flats to be built, the individual flat-owners entering into repairing covenants with the landlord-developer and one another. A maintenance company is formed and each flat-owner is a shareholder and has a say about the maintenance of the common parts such as passages, stairs, gardens, paths and roads not taken over by the local council. A local estate agent may be appointed as manager who lets the contracts for cleaning stairs and passages, landscape gardening, outside painting, and so on.

Each flat owner is assessed annually and liable to pay for his proportion of the total cost of maintenance. On estates where the flats are in the higher-price bracket, a full-time manager is appointed and provided with a flat on the estate. On such estates the annual maintenance charge is, of course, much higher●



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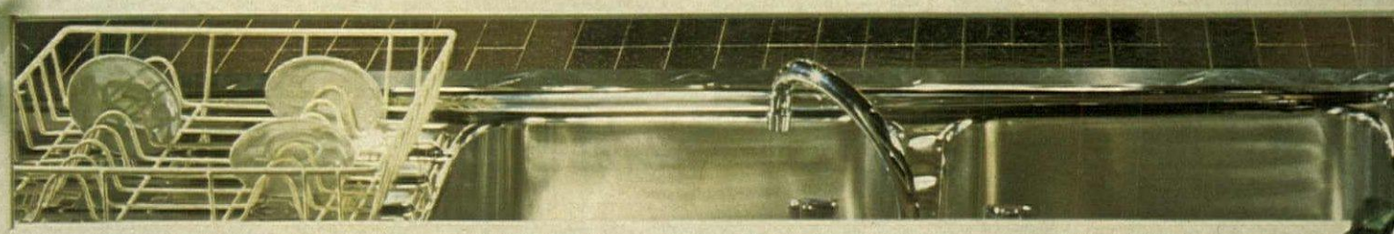
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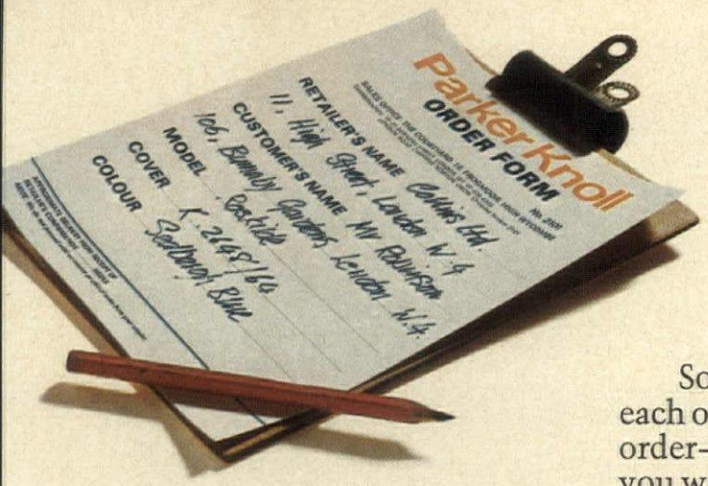


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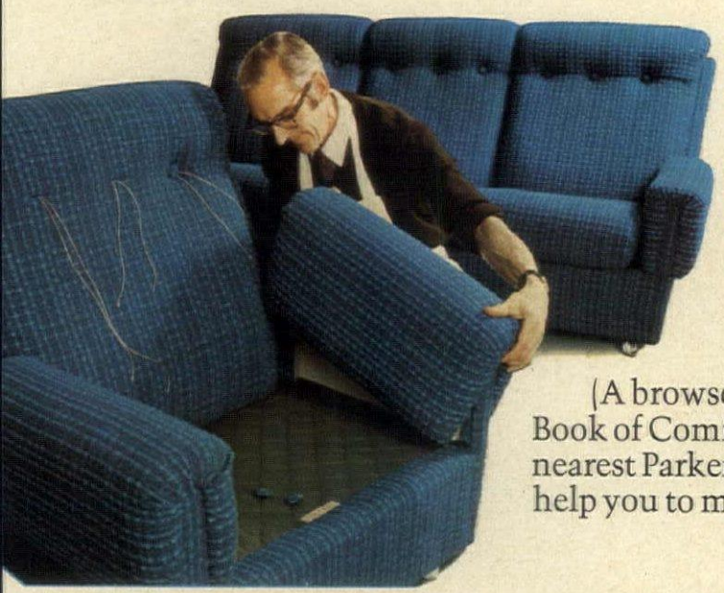
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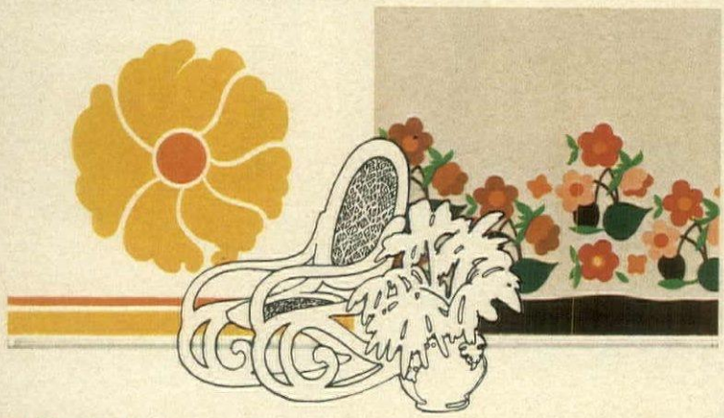
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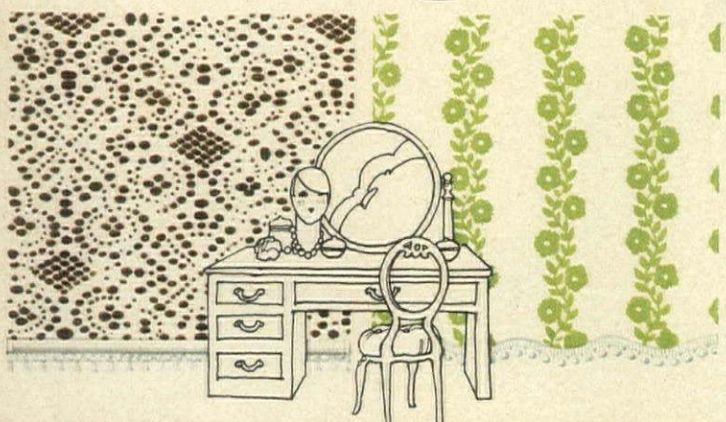
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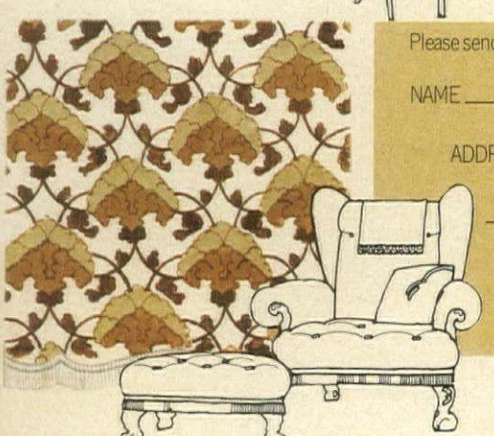
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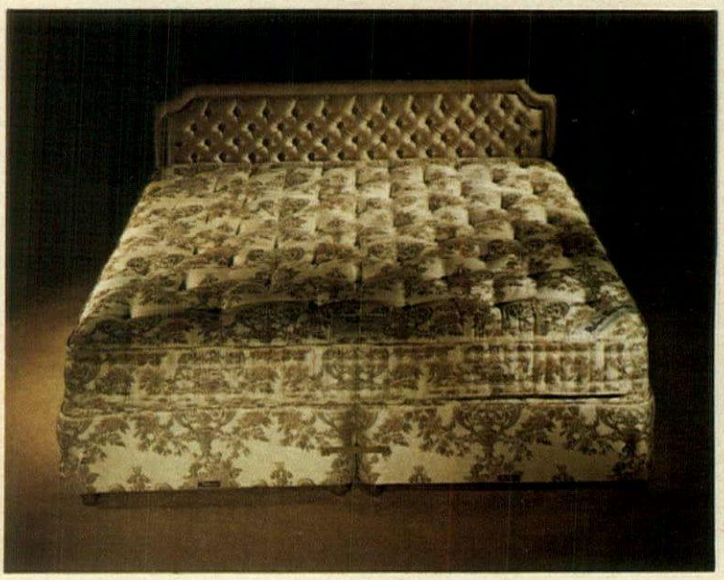
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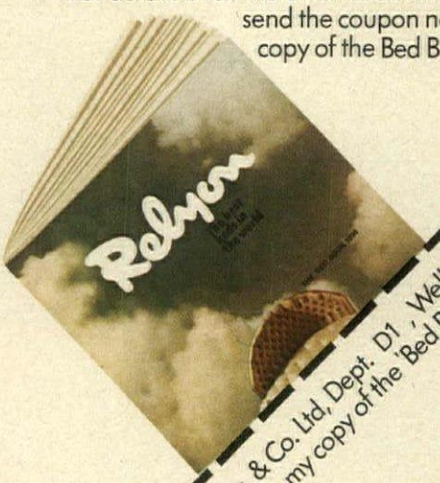
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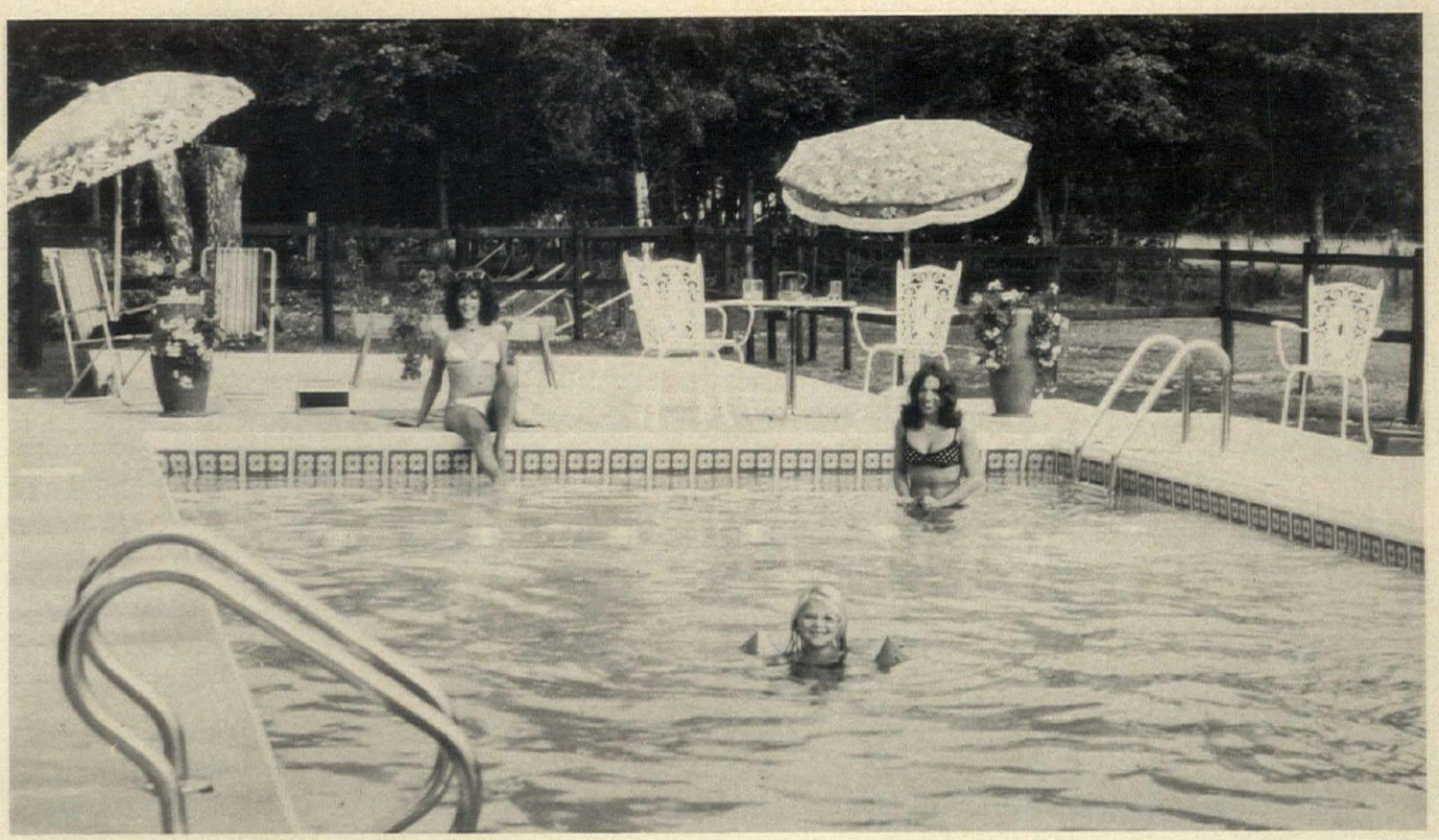
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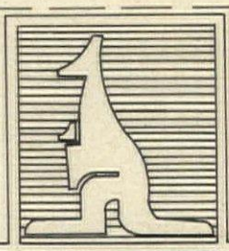
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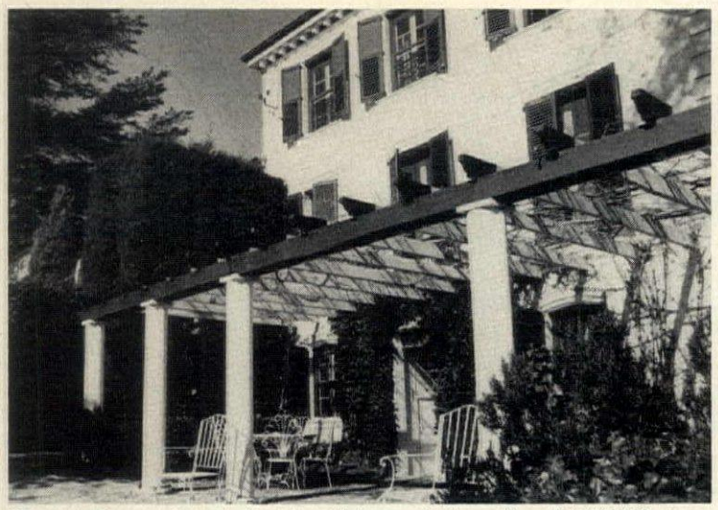
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BY ARTHUR BOWERS



House at Cannes, in typical style, which costs in the region of £125,000

MANY a rose blooming profusely overseas is its own glowing tribute to the Englishman's love of his garden, wherever he might be. This interest in horticulture is rapidly spreading to other spheres, notably those in which builders, developers and architects are active.

No longer, they find, is it possible to leave uncultivated and untidy the land around their estates or apartment complexes. Landscaping for blocks of flats and gardens for villas have become vital to the proper finishing of any scheme.

In a decade, the picture has completely altered. There was a time, earlier, when it was considered that a developer's role ended at the four boundary walls of a building. There were many uncongenial sights as debris littered the area between unmade roads and the finished homes.

The English influence changed all that. Slowly, buyers from this country created, sometimes out of sheer rock, gardens which became the pattern others copied. Now a garden is the rule rather than the exception and the newer developments abroad are all the better for the example shown.

As for the properties being offered, they are as varied as the countries in which they are being built. The choice, if anything, is wider now than at any time and

Continued on page 68



This house in the Alpes Maritimes, South of France, comprising six bedrooms, three bathrooms, plus additional staff and guest accommodation, was valued at about £170,000

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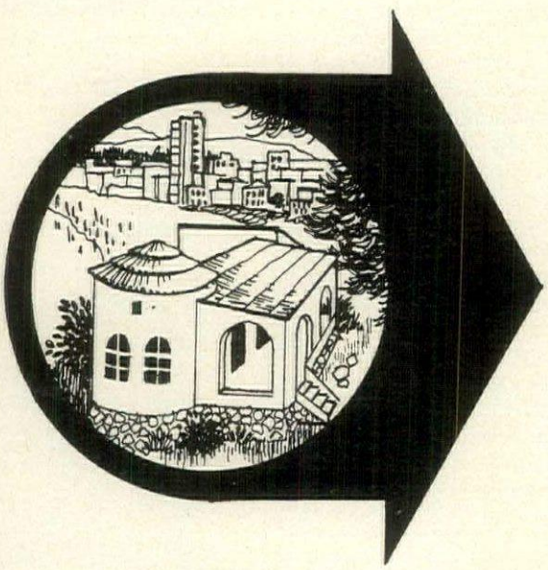
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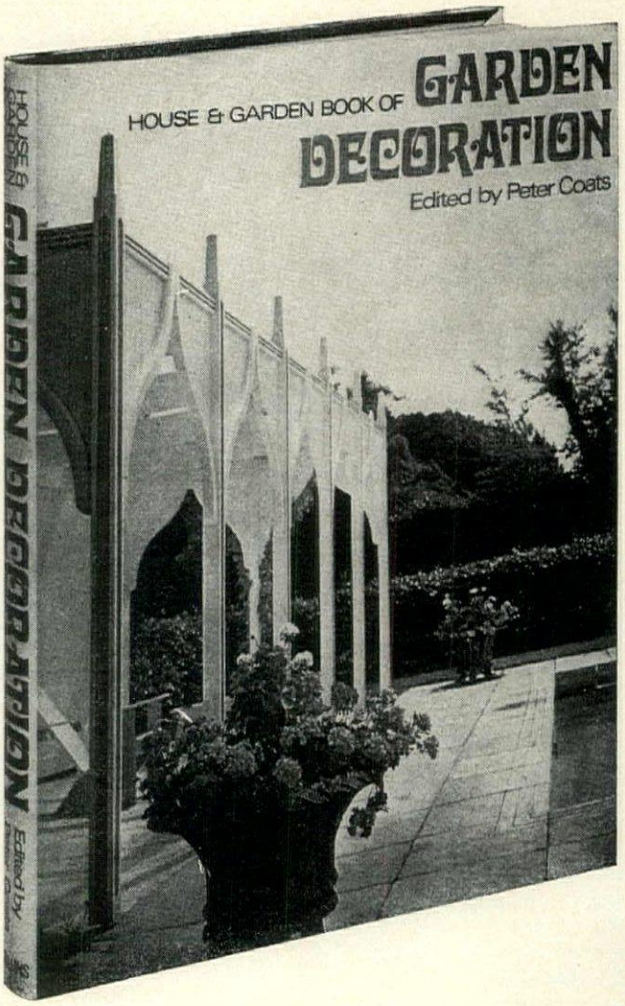
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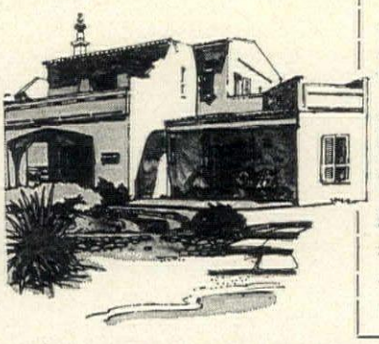
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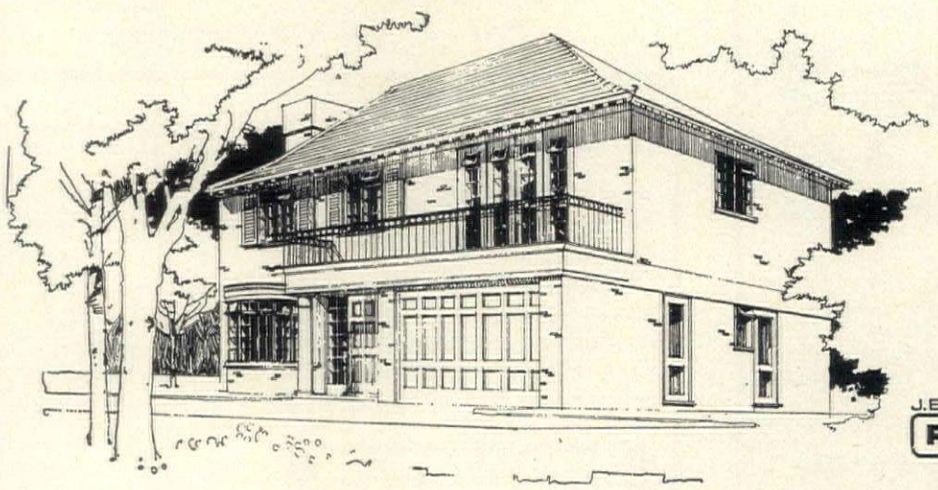
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PROPERTIES ABROAD Continued from page 65



A Tuscan farmhouse, partially modernized to provide three double bedrooms and two bathrooms. With two acres, it costs about £13,000. Unconverted, £8,000



Rustic-style villa at Mongins, Alpes Maritimes, with two bedrooms, living-room, summer dining-room and staff accommodation. It went up for sale at £37,000

prices, while they have risen significantly everywhere, still compare favourably with those at home.

On balance, Spain continues to lure the British buyer to its sunny shores with some of the least expensive properties of anywhere in Europe. A buyer may plump for a coastal villa or apartment or perhaps, an apartment-hotel unit on one of Spain's islands, the Balearics—Ibiza, Menorca and Majorca—or the Canaries, or a home in the mountains, maybe if one is so inclined, at a ski resort in the Sierra Nevada.

It remains possible to find a small studio-flat for around £2,000 in some of the Spanish developments, including those on the island of Majorca, but Spain is undergoing one of the biggest inflationary periods in building at present and there are estimates that this year costs will have risen by close to 20 per cent.

For £2,000 too, it is still possible to acquire for renovation an old building in the Dordogne region of France, though such properties, usually disused farmhouses, barns, cottages and the like, are fast disappearing and £4,000 to £5,000 is now much more likely for anything which is capable of being properly modernized. However, for that money, there is usually a fair amount of land, not less than an acre and often up to three acres.

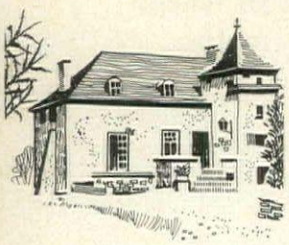
It is official French policy to encourage the development of the vast Languedoc-Roussillan region on the Mediterranean seaboard and, to this end, the French government has ploughed vast sums into the creation of waterways and marinas, expanding existing towns and enlarging existing village communities. This region, too, presents a purchaser with an opportunity to buy anything from a studio to a marine house complete with its own mooring at the rear and garage at the front. Prices again are as wide as the choice, ranging from around £3,000 to more than £50,000.

There is an unofficial aim to make the Languedoc-Roussillan region a rival to the Riviera where prices are well up in the top brackets, and £50,000 is easily spent on a sea-front apartment with £150,000 or more for a spectacular villa on the mimosa-clad hillsides at Cannes.

Even so, in the mountains behind there are more modest old buildings for renovation which may be bought relatively cheaply on both the French and Italian sides of the Alps. £4,000 or £5,000 again can be well spent on such properties, as

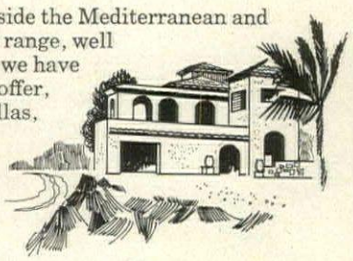
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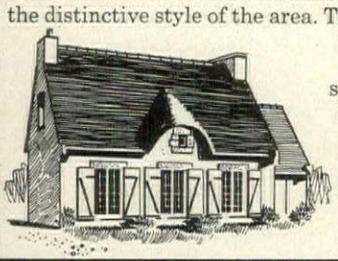


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The magnificence of the Georgian period (above), is captured so enduringly in tranquil satin white. Elegant brass handles add a simple grace to the crisply moulded panels.

Strachan Plan

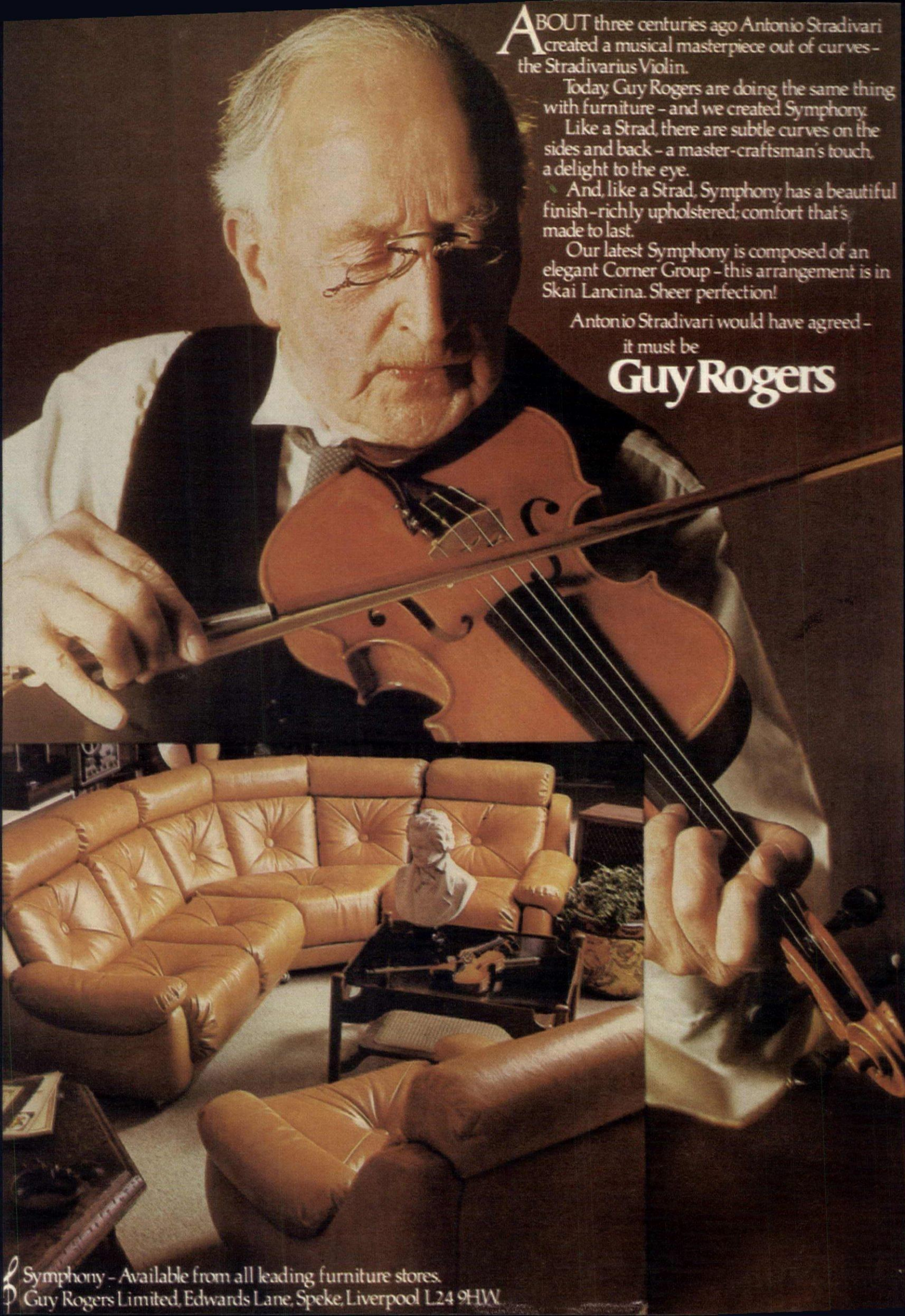


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SAN DOMINGO *(above)*
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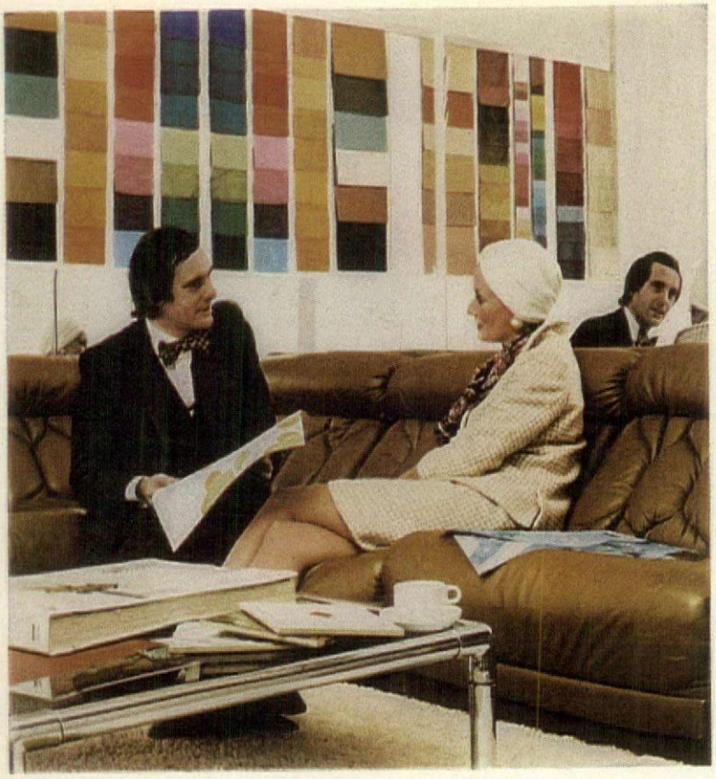
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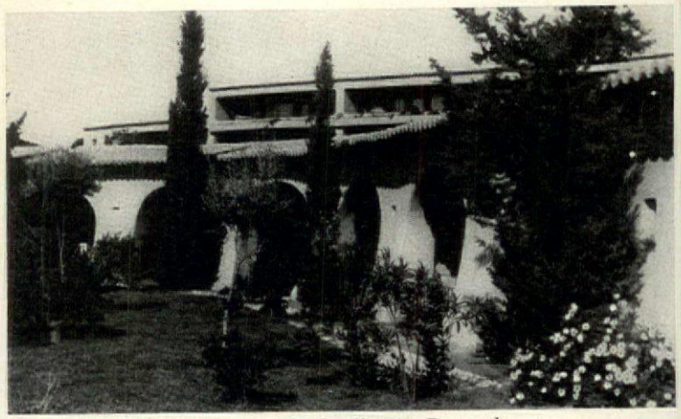
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PROPERTIES ABROAD

Continued from page 68



One of the Vilalara apartments, in the Algarve, Portugal

it can in Tuscany, an Italian area much coveted where prices have steadily inclined, and where in practice £8,000 to £10,000 for something to restore is much more the likely bracket.

In fact, in Tuscany, foreign buyers are in competition with the Italians who themselves seek Tuscan week-end homes and are willing to pay for them. What they are prepared to pay may be judged from the astronomical figures mentioned for some of the Italian coastal villas between Milan and Rome.

There may be a consolation in the tiny independent state of Andorra for those who seek the old building to 'do up'. A few former farm buildings may be found for around £4,000, but the most likely purchase is a newly built apartment, an average for which is £12,000. Andorra, a principality which enjoys a tax-free existence, is making a name for itself as a ski centre and, like France and Switzerland, is expanding these sports resorts.

Ski-ing is a bonus in Cyprus, which, with some justification, claims to be one of the most attractive of the islands in the world. A great deal of development has gone on in Cyprus and it is possible to buy an apartment from about £4,000. There is much in the pipeline, a great deal more than there is, for example, on the islands of Sardinia or Elba, where £12,000 to £15,000 does not go very far. On the Greek island of Corfu, two-bedroom villas are £5,000. Development is to a large extent restricted by the terrain in those islands, as it is on the Portuguese island of Madeira where a house on the slopes in the Funchal district would rarely be less than £15,000 and an apartment in that capital would be in the region of £12,000.

Nor is the Portuguese mainland inexpensive, particularly when compared with prices in Spain. A two-bedroom villa on the Algarve is around £10,000, and in the more exclusively-developed districts close to the airport at Faro, £20,000 is not unusual for a two- or three-bedroom new 'village' house.

Around the several golf courses in the Algarve, sites are seldom less than £8,000 and rise to £15,000 and villas on them are being valued at between £25,000 and £60,000.

Recently into prominence has come Corsica where, too, £15,000 to £20,000 is the rule rather than the exception, although there are apartments for about half that.

For a real break, the islands of Fiji and the Seychelles are next in line for exploitation, developments there being directed principally at Australasia and Africa respectively. Islands in the Bahamas and the Caribbean broadly await a return of confidence ●



£45,000 was mentioned for this marine house perched on a Corfu cliff



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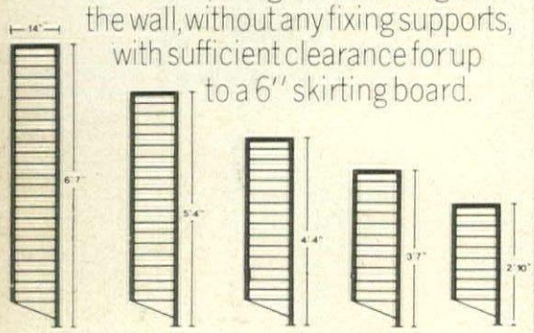
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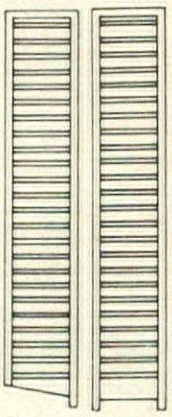
8" wall ladders designed for use as display book shelves.

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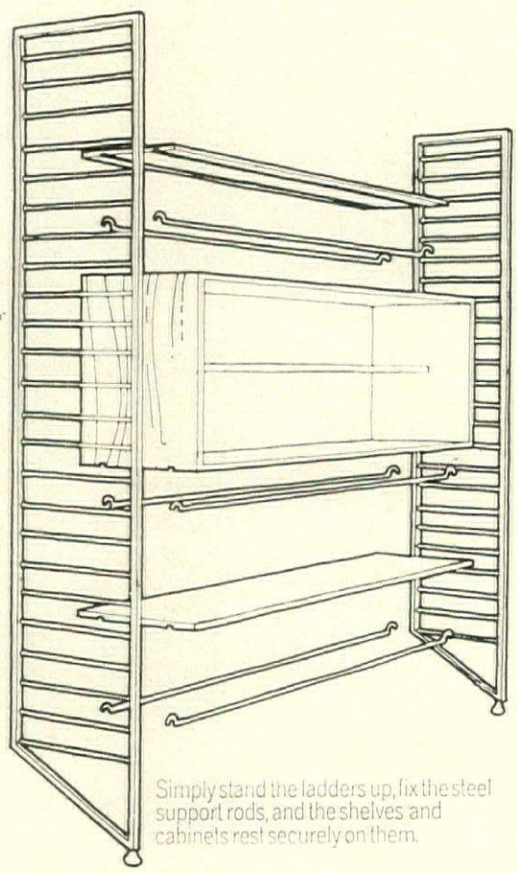
The Wooden Ladders



These wooden ladders reflect the increasingly popular and very attractive 'louvred' look.

They work on the same principle as the metal ladders and are available as 14" wall ladders or Room Dividers, both in a choice of 5 heights.

They are specially constructed from selected hardwood and are either painted white or stained to a handsome teak colour.

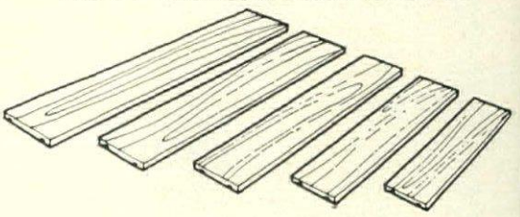


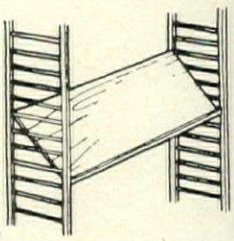
Simply stand the ladders up, fix the steel support rods, and the shelves and cabinets rest securely on them.

The Shelves

These are made in 3 types, each in 5 lengths.

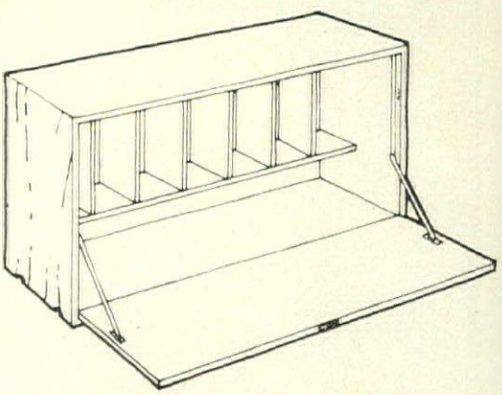
The 14" shelves are teak veneered particle board. The 8" shelves are made in teak coloured ¾" hardwood. The 16" shelves, in extra strong hardwood, veneered teak, are supplied with a lip, so that they can also be positioned at an angle.





We also offer corner shelves to fit both the 8" and 14" range of wall units.

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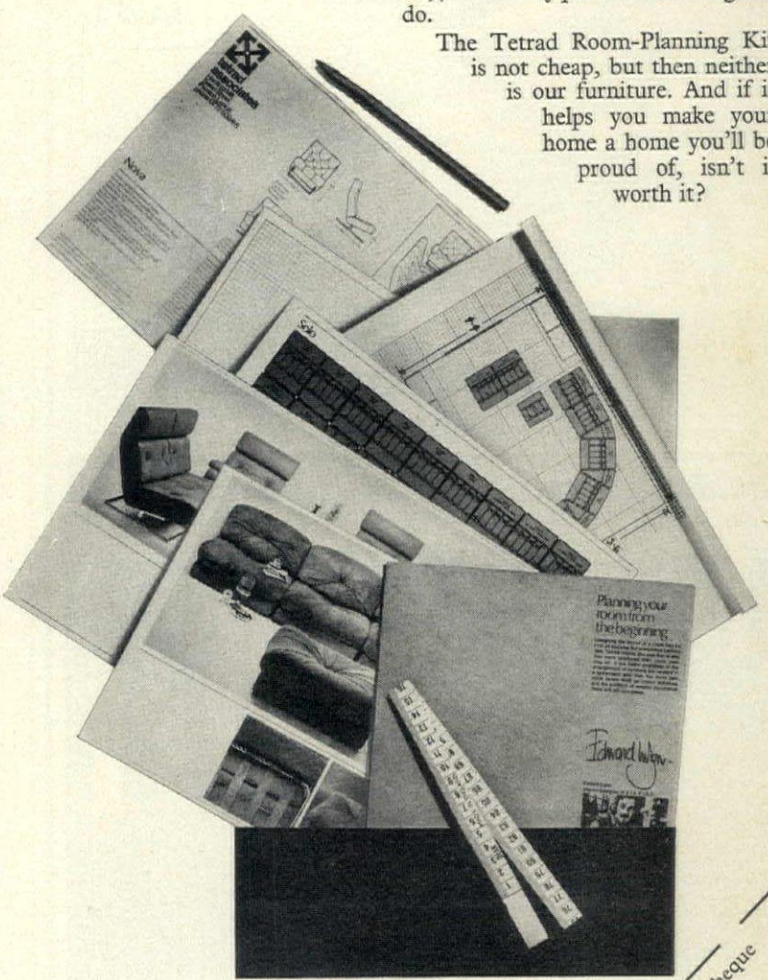
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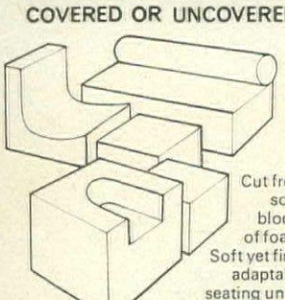
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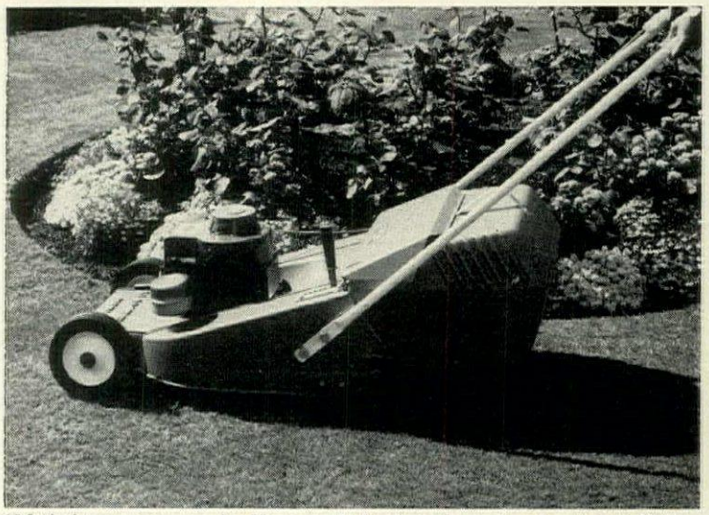
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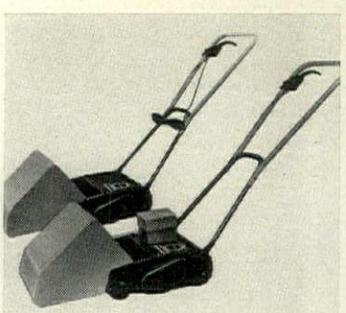
GE 'Elec-Trak', 36-volt tractor, 10 hp, with fast recharger, built-in snow thrower interlock and instant-stop mower blades, £671·00. Inquiries to G D Mountfield, Reform Road, Maidenhead, Berkshire



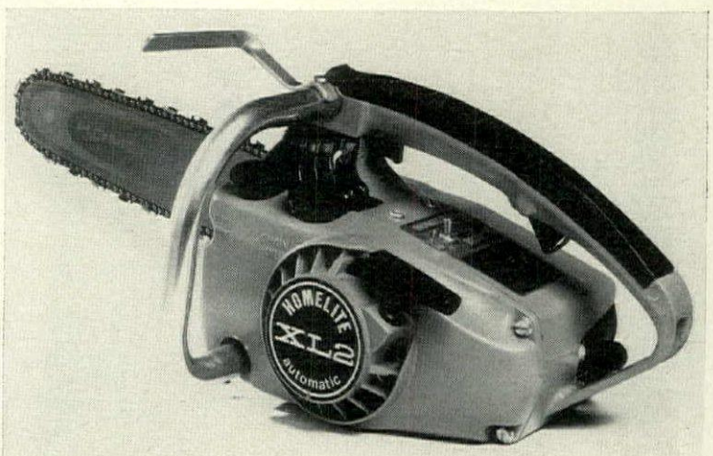
'Wankel Rotondor', PW18, lawn mower, 3·5 hp, with 18-inch cutting width, factory-guaranteed for two years, £125·00. Grass-box optional extra at £9·95. Inquiries to Wolf Tools, Ross-on-Wye, Herefordshire



'Duojet auto', MK500, lawn mower, by Husqvarna of Sweden, self-propelled, with front-wheel drive, collapsible handle, £108·90. Inquiries to Hyett Adams, Stonehouse, Gloucestershire



'Webb Wizard', electric lawn mowers, 12-inch cutting width, mains or battery powered, £23·32 and £26·34 respectively. Inquiries to Wolseley Webb, Electric Avenue, Wilton, Birmingham



XL2, automatic chain saw, by Homelite, with sound muffler, automatic chain oiler, weighs 7¼ lbs, price £75·90. Inquiries to Trojan Ltd, Kingsley House, 12 Trojan Way, Croydon, Surrey



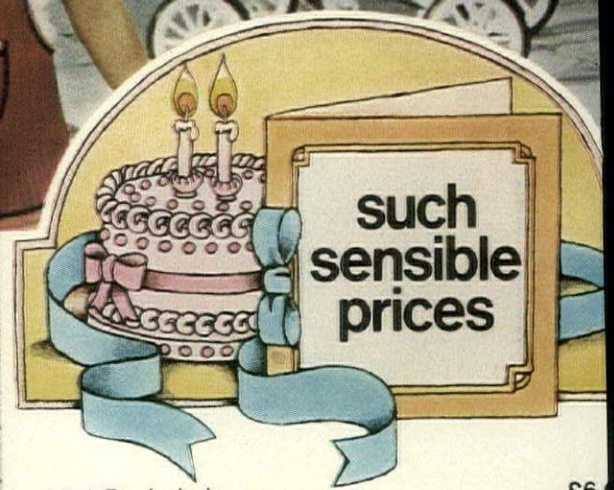
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GARDENING KNOW-HOW

PLANTING IN MAY

BY PETER RUSSELL

NOW IS THE TIME to plant maincrop and late potatoes. Sow spinach beet, long and round beetroot, lettuce, carrots, turnips, onions for pickling, cauliflower, broccoli, autumn and winter cabbages, marrows—unless it is intended to put in plants, when available—and the all-important runner and french beans. Make sure that the runner beanpole structures are soundly made and installed firmly. Flimsy ones are easily blown over in gales. Sheltered spots are preferable if beans are to be grown up nets, manufactured or contrived. Fully-clothed in bean growth, nets become as sails. In strong winds a very great strain is put on the roots of the bean plants and they may become ripped or snapped resulting in no crop.

Be sure to plant a full quota of summer cabbages. These are fairly economical in terms of garden space and give a very high return. This is also the time to plant brussels sprouts.

Continue with hardy annual sowings. As with vegetable sowings, try not to sow more thickly than necessary. This way, the very most is made of the seed and the amount of eventual thinning-out is reduced. Keep on top of the thinning-out programme amongst earlier sowings of both flowers and vegetables.

Sow wallflowers, polyanthus, forget-me-nots, Canterbury bells and sweet williams. Amongst perennials, hasten to sow some rudbeckia Rustic Dwarfs, something new in the Garden Pride seed range from Hurst Gunson Cooper Taber of Witham, Essex. Colours in the mixture include brown, mahogany, rusty-red, gold and yellow, in a variety of shades.

Begin to sort out spring bedding plants and bulbs no longer worthy of their places. Wherever possible, spent tulips are best lifted at an early opportunity. They are no adornment when petals have fallen. Lift carefully, for stems break away from bulbs very easily. Heel the tulips in, choosing a semi-shady place, if available. Here, foliage can take its time in withering, benefiting the bulbs to the last. When withering is subsequently completed, bulbs will be lifted, parted from foliage remnants, sorted for size and stored ready for replanting when autumn comes. Whether you are going ahead with heeling-in or having to leave bulbs a while longer in the beds, be sure to snap off seed pods after display. This saves waste of energy in the formation of seeds.



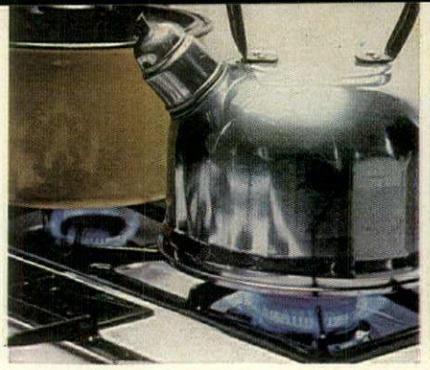
Small 'Scuffle Hoe' head 4¼ inches across, 20 inches long, costs £3·13. Enquiries to Rolcut, Elatchford Road, Horsham, Sussex

Remember how good the early part of May is for transplanting evergreens. It is also an excellent time of year for any necessary pruning of many evergreens, including the handsome, common laurel. Where any are grown as informal hedges and screens, be adroit with pruning saws and secateurs, where appropriate. Skilful curtailment leaves beauty of foliage and form unimpaired.

Make the most of final chances to give discreet and efficient support to herbaceous plants. Catch them whilst they still have growth to make; growth still able to come up through peasticks pushed in and around clumps.

Note the dates and times for this year's Chelsea Flower Show. And, if you have not so far found opportunity to go to one of the shows, it would really be worth making a special effort this year. There is nothing quite like it. The information: Tuesday, May 21 (for holders of Fellows' tickets, only—though these are transferable), Wednesday, May 22, Thursday, May 23, between 8.30 am and 8.00 pm. On Friday, May 24, the show opens at the usual time, but closes earlier at 5.00 pm ●

If you have any gardening queries, send a stamped addressed envelope to Mr. Peter Russell, c/o House & Garden, Vogue House, Hanover Square, London W1.



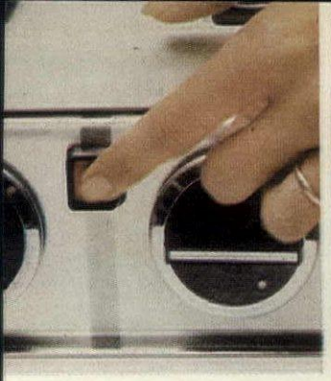
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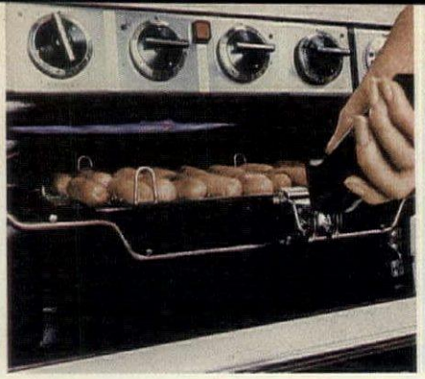
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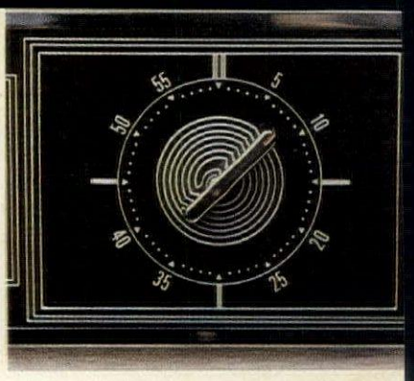
k ignition. Cookers often this feature, operated by s or battery. Turn on the nd press the spark igniter. t could be easier?



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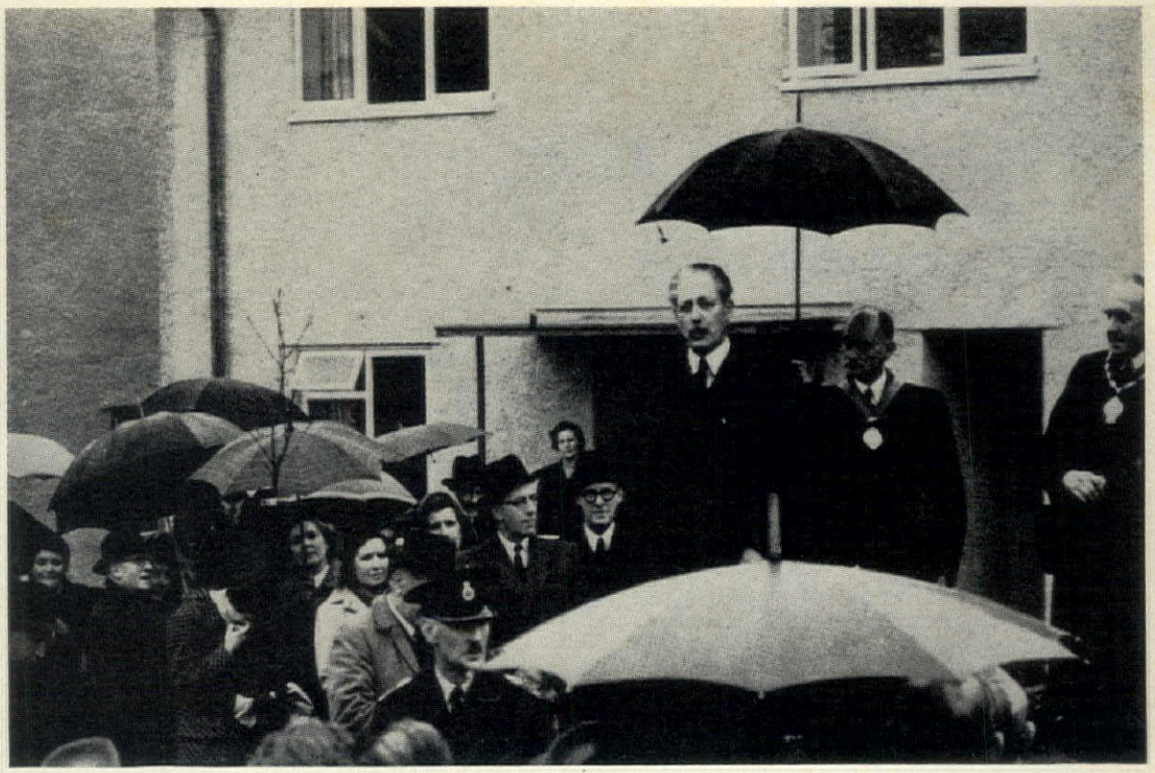
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HOUSE & GARDEN
MAY 1974

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WHY CAN'T WE BUILD 300,000 HOUSES IN 1974?



Harold Macmillan, then Minister of Housing, opening in March 1952, a group of six houses built in seven weeks. *See this page*

One of the most appalling statistics of recent years was published recently in a brief paragraph on the front page of *The Times*. Other newspapers gave the statistics even less space.

A statement from the Department of the Environment noted that fewer private houses were started in January this year than for a similar period in more than a decade. Only 9,400 private dwellings were started. Yet even this lowly figure topped the 7,500 houses started by Councils, and this despite the financial props and subsidies available to public sponsorship.

This lamentable story suggests that until Britain returns to some kind of scheme similar to that evolved by Harold Macmillan, when Minister of Housing in the early 'fifties (aided by Ernest Marples, and Sir Percy [later Lord] Mills), the monthly totals will continue to be equally pathetic.

In this connection the relevant sections of the third volume of the Macmillan memoirs, *Tides of Fortune*, seem to have a too-topical significance. Characterizing the 'denizens of Whitehall', as he terms them, and the professional economists, Mr Macmillan says 'They hate action and risk. That is why they have become dons and civil servants. They worship security, the Mammon of today, and more destructive of the power, wealth, and strength of England than any of the false gods which we have worshipped from time to time.'

Many young couples, yearning for their first home, will readily believe that such men are still around—and they may well be right. Today, even more than in those days when Mr Macmillan and his team managed to mastermind the building of 300,000 houses in a year, we need what he calls 'a sort of modified "Beaverbrookism",' in order to achieve a comparable number of completed houses.

As we go to press, Anthony Crosland, the Minister of the Environment, although seemingly enthusiastic concerning the Tunnel, is plainly reserving judgment on the British Rail side of the exercise. Let us hope he will be rather more concerned with the scenic beauties of Southern England than the so-called planners.

OFF-THE-MAP CHUNNEL

Of that terrible trio of projects for minorities aimed to milk British taxpayers of millions and millions of their hard-won shekels, Maplin seems to have taken the count and Concorde is also, happily, in a pretty dicey state.

Only the Channel Tunnel remains and with good fortune on the side of the people rather than the politicians and bureaucrats, even that unnecessary project may soon be out of the way. The case for British Rail hasn't been helped by the claims of the Royal Institute of British Architects that the maps used by the railway boffins are thirty years out-of-date; so ancient they are useless. The RIBA spokesman claimed, indeed, that as no recent industrial and other developments were shown on the maps, it would have been impossible for British Rail to judge the effects of the proposed lines on surrounding areas. The most telling claim was that no post-war road or town developments are shown on the maps. Furthermore, the RIBA claims that the gain in journey time would be very small at the expense of horrifying noise for surrounding residents in Surrey and Kent.

British Rail denied the RIBA claims, contending that their plans were based on the latest Ordnance Survey publications. But were the latest O.S. maps available? British Rail's surveyors have been out and about in Surrey and Kent for the past few years.

Little wonder that the whole project seems bedevilled, what with any number of alternative routes and, basically, the sheer non-necessity of the whole thing.

GUIDES' GUIDE

Guide books can generally be divided into two varieties: those that provide information and those that parade opinions. The former are more valuable, the latter more controversial. Both varieties proliferate annually, and some are of particular interest to *House & Garden* and *Wine & Food* readers. Hence these notes.

Amongst the best of the info-providers is the annual *Guide to Historic Houses, Castles and Gardens* which, at 30p, is an inexpensive and essential reference book for any tourist with a serious interest in the Stately Homes, their possessions and pleasaunces. If all guides were as soundly researched and carefully cross-referenced as this there would be fewer grouses about getting lost, arriving on shut days, losing out on refreshments and so on.

The same publishers (somewhat portentously named ABC Historic Publications) also produce the equally well-informed *Guide to Museums and Art Galleries* (30p).

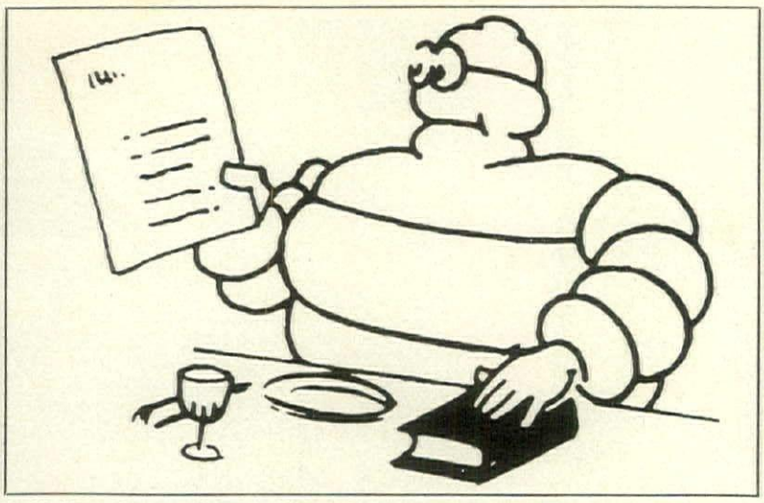
Then follows a spate of smaller and less comprehensive guides, most of them concentrating upon gardens. They range from the two yellow books: *Gardens of England and Wales open to the Public* (20p from the National Gardens Scheme, 57 Lower Belgrave Street, London SW1) and *Scotland's Gardens* (25p from The General Organizer, Scotland's Gardens Scheme, 26 Castle Terrace, Edinburgh) to the green booklet *Gardens to Visit*, offered by the Gardeners Sunday Organization at 10p (available through W H Smith). There is also the *Open Gardens Guide*, in aid of the British Red Cross Society, free, from The Publicity Office, British Red Cross Society, 9 Grosvenor Crescent, London SW1. All four are useful and necessary to gardeners wishful to see what the well-heeled green-fingered fraternity are achieving.

Coming sharply down-scale from the Stately Homes, the most useful of all guides for many younger people, is also one of the most specialized: *The Flat and House Hunter's Guide to London* (Allen & Unwin, £1·75) by Patricia and Robert Ross, an American husband-and-wife team who seem to know London as well as Pevsner or Betjeman. This survey, with its lists of estate agents and estimates of the advantages, disadvantages and, above all, the atmosphere of the various London boroughs, is extremely well done.

So much for bricks and mortar, soil and greenery. What about alimentation? Here we come to some quite spikey and controversial guides: those concerned with hotels, restaurants, pubs and other places which provide shelter, food, drink and, hopefully, comfort and concern at all levels.

The year's front runners, as usual, are the *Egon Ronay Guide*, published in conjunction with Dunlop, by Hutchinson at £2·20, and the *Good Food Guide*, published by the Consumers'







The arbiters of the nation's alimentation: (Left) Egon Ronay; (Centre) Michelin's Monsieur Dupont; (Right) Good Food Guide's Christopher Driver. See GUIDES' GUIDE

Association and Hodder & Stoughton, at £2·15.

Egon Ronay, as usual, seeks to be straightforward and factual, listing dishes, pricing menus and adding fairly deadpan notes on interior decoration with admirable detachment. Unfortunately, the Guide doesn't stand up to hard usage and reference pages are apt to come adrift from the binding, well before the year's end—or perhaps ours was a rogue copy.

The Good Food Guide continues with the more personalized approach established by its founder, the late Raymond Postgate. Entries are apt to be overloaded with personal trivia and excruciating puns. For example: of Crugsillick in Cornwall: 'Mr Pilgrim used to be a vet. It is presumably his successes rather than his failures that roam the grounds of this large and well-polished manor, and there is no danger of pussy being substituted for poussin, but the place cannot be recommended for faunophobes . . .' And here is the typical personal touch: of Nivington House at Cleish in Kinross-shire: 'The previous promising regime at this crenellated country house came to a tragic end in 1973 with the death of the proprietor. The new owner, Colin Scott-Smith, is in the unusual position of setting up not merely house, but hotel, with the girl he hopes to marry in the spring of 1974.'

These two guides, which hitherto have had things all their own way, have now been joined by two more, both from Michelin: the 1974 Michelin Great Britain and Ireland and the Michelin Greater London which come together at £2, or you can buy the latter separately for 50p. These new guides are jointly acting as an acidic reporter, distributing stars extremely sparsely and resorting *en route* to some very sharp implications concerning British hotel and restaurant meals—and their prices. Indeed, in an interview with Ann Morrow of *The Times*, Michelin's anonymous chief inspector, allegedly a Monsieur Dupont, suggested, in a general rundown on the British set-up, that he is particularly suspicious of any British restaurant boasting a marvellous French chef. 'If he is good he would not leave France,' he asserted. In reply Egon Ronay listed a quartet of present-day Gallic chefs working in Britain: Dumas of the Connaught; Virot of the Savoy, Lefèvre of the Midland, Manchester, and Cortet of Gleneagles, the only restaurant in Britain to get Michelin's coveted five *pavillons*. For good measure Mr Ronay added such resounding battle-cry names from the past as Soyer of the Reform, Escoffier of the Carlton, Boulestin and so on. But how meaningful those augustan names are for present-day British palates is anybody's guess. The only one who remained cool in this claim and counter-claim was Anthony Stoll, who was somewhat surprised by the Michelin claim that their inspectors investigate incognito. 'I would have thought,' he said, 'that their strange pneumatic garments would have made them instantly recognizable.'

The *Michelin* guides are extremely well produced (far more sturdily than their British rivals) and include excellent town-centre plans and a built-in guide to places of interest and so on. Their only drawback is over-reliance on symbols rather than words. Not every traveller is an instinctive decipherer. Nevertheless, many travellers about the land will feel that much of the implied and stated criticism in the *Michelin* is only too well-based. During recent years eating out has become such a trendy and profitable pastime for many that any number of ambitious tyros get into the act, setting up as restaurateurs with no training and less taste.

A far more charitable approach to the subject than *Michelin* is to be found in the 600-page *Ashley Courtenay Guide*, under its tried and trusted title: *Let's Halt Awhile in Great Britain* (distributed by Michael Joseph, £1·80) which calls itself 'an authoritative and unbiased guide to the best hotels, inns and guest houses, personally visited and recommended by the author'. Although not so gastronomically detailed as the *Egon Ronay Guide* or the *Good Food Guide*, its personal, if somewhat relaxed, attitude towards hoteliers and restaurateurs has earned Courtenay the support of a sizeable army of touring enthusiasts who seem to like the way Mr Courtenay explores the lesser-known areas of the land, seeking out cosy old-worlde oak-beamed homes-from-home.

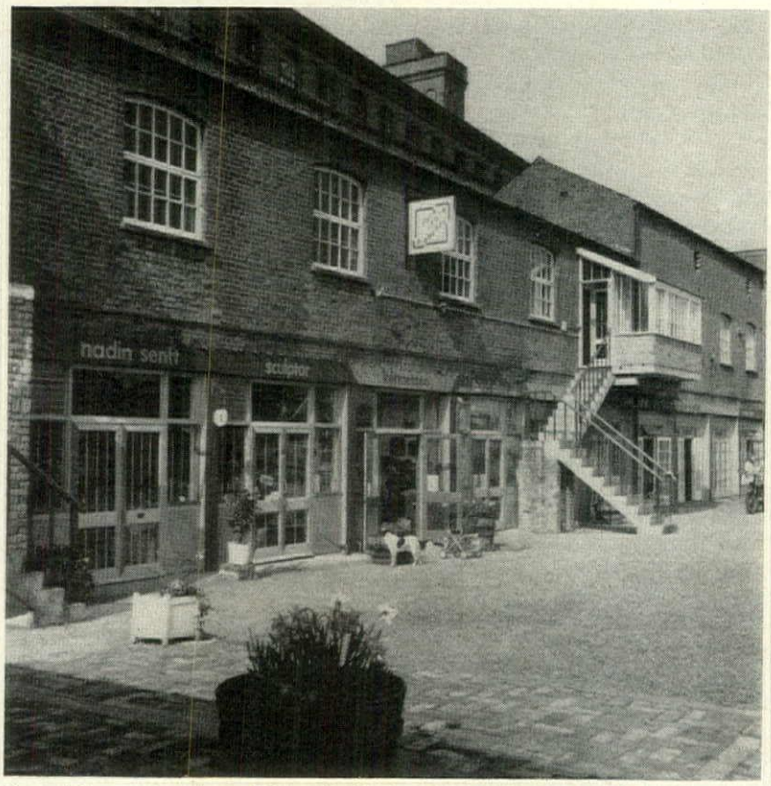
The Restaurateur's Association also publishes its own guide. *Dining Out* (Company Newspapers, 62 High Street, Croydon, at £1·10 including postage) carries a list of 168 places in London and indicates the kind of meal you'll get and the kind of price you'll be likely to pay for an 'average' meal. But what is 'average' when a three-course meal at Tandoori in Fulham Road sets you back £2·50 and one at Scotts in Mount Street in Mayfair, costs £5? *Dining Out* is hazy on necessary data but is exceptional in carrying colour pictures of all the restaurants featured in its pages. At least you'll be able to hazard a guess at the ambiente.

A less Lucullan guide to eating is the *Health Food Guide* by Michael Balfour and Judy Allen, published by the Garnstone Press at 95p, which will direct you, whether in Congleton or Coventry, Wallasey or Welwyn Garden City, to shops, restaurants, hotels where the nosh has been, in their own words, 'produced from or reared on soil that is unpolluted by chemical fertilisers, is free of chemical sprays, artificial stimulants to growth and additives, has not had the goodness refined out of it, and is prepared for the table with the least possible delay and loss of nutriment'.

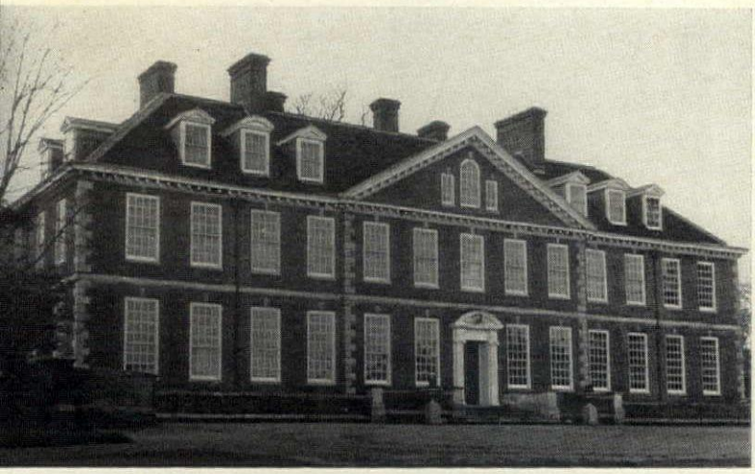
So there!

Finally, of course, there's Denys Parsons', *What's Where in London*, self-styled 'offbeat guide to London's shops and services', sponsored by BP and published by Kenneth Mason at 50p. So if you want to find a fireback or firedog, an all-night garage, a button of curious design or where to resilver a mirror, Parsons is your dragoman extraordinaire!

Next month we hope to provide a guide to the guides purporting to offer specialized holidays likely to be of interest to *House & Garden* readers.



Part of the new complex at Dingwalls Market, Camden Lock, Chalk Farm Road, in North London, which has recently been opened as another London market-place for antiques, junk and jewellery on the lines of Camden Passage and Portobello Market. See NEW MARKET



Bourne Park House, Bishopsbourne, Kent, a Queen Anne house, to be converted into nineteen flats. See FOR THE ACTIVE



Police Range-Rover: the latest of the giant wall posters designed by Peter Sullivan. Details from Martin Prints, Uplands, Bushy Ruff, Dover, Kent

NEW MARKET

Yet another market for the disposal of antiques, junk, bric-a-brac, jewellery and the rest of the nostalgic assembly so dear to the British, has been opened with a flourish. This is at Camden Lock in Chalk Farm Road, and not, on any account, to be confused with the well-established market at Camden Passage in Islington. The new market is alongside the Regents Canal and is an additional amenity to the craft and workshop centre already set up there by Northside Developments. There is also the Lock Stock and Barrel restaurant and it's also hoped that the Dingwalls Dance Hall will be staging regular lunchtime jazz sessions. Canal trips to Little Venice are also available. So it's a busy time ahead. Finally, if you fancy your own skills as a stallholder and seller of Regency brassware, Victorian lithographs, cigarette cards or anything else that has a past, you could ring 01-485 7963.

FOR THE ACTIVE

That any number of people would like to have the chance of living in a Stately Home on somewhat less-than-Stately terms is well shown by the fact that when flats in Bourne Park in Kent were advertised over two hundred applicants showed keen interest—and this in current estate market conditions.

At Bourne Park House (Queen Anne and in an appropriately timbered setting) nineteen flats suitable for what the developers, County Residential Estates Ltd, kindly term 'the actively retired' were on offer at prices from £6,000 to £15,000.

The response, say the developers, reveals the great need for this type of accommodation, and has prompted them to seek out other potential retirement centres.

Inquiries to Bourne Park House, Bishopsbourne, Kent. (Bridge, Kent, 830012 or 01-437 0254).

SUSSEX COURSES

In September, West Dean College in Sussex starts two interesting courses: one is a one-year professional course in tapestry weaving, the first of a regular series of similar courses. Ten students will take the course. (Several more are on a waiting list.) The other is a course on the restoration of old clocks.

As John Lowe, the Principal of the College says, the shortage of soundly-trained textile and tapestry restorers is a grave problem in this and other Western nations. Outside museum workshops there are few skilled craftsmen or women, whilst there are hundreds of tapestries in need of urgent attention. The college hopes to establish a studio where high-quality restoration work can be carried out.

Adviser for the initial course and for any developments that may grow out of it is Karen Finch, formerly of the Conservation Department of the Victoria and Albert Museum and widely known for the tapestry conservation work carried out in her London studio. Mrs Finch is also closely associated with current plans to set up a centre which will deal with this problem on a national basis; it is hoped that the college studio, specializing in tapestry conservation, will work in close conjunction with such a centre.

Eva-Louise Svensson, who has also had wide experience in contemporary tapestry weaving in Scandinavia, Paris and London, will be tutor to the West Dean course.

For those who cannot spare a year for such benign and useful study courses, there is a four-week introductory summer course on tapestry weaving. Full details from West Dean College, West Dean, Chichester, Sussex PO18 OQZ.

MORE THAN POTS

The Craftsmen Potters Association (which, happily, includes any number of craftswomen) has recently issued a new edition of *Potters*, their illustrated directory of the work of members of the Association.

The Association has 138 members, all professional. Work by many of the members can be seen at the Craftsmen Potters Shop in William Blake House, Marshall Street, London W1, just off the Carnaby Street complex. A visit there can provide a welcome visual and vocal respite from the blare and glare of the nearby casbah.

The directory, with its photographs and addresses, is a useful book, but, alas, offers only occasional relief from the interminable run of jars, vases and platters. Muriel Wright, of Leiston in Suffolk, is one of the few potters offering less conventional objects; she produces garden fountains in oxidized stoneware and very handsome they are, judging from the example shown. Peter Stoodley of Bournemouth is another; he makes large coiled garden pots in electric-fired stoneware. But too many of the others are still preoccupied with unexceptional ware.

The directory is available from the shop at 75p or by post at 90p from the Craftsmen Potters Shop, William Blake House, Marshall Street, London W1.







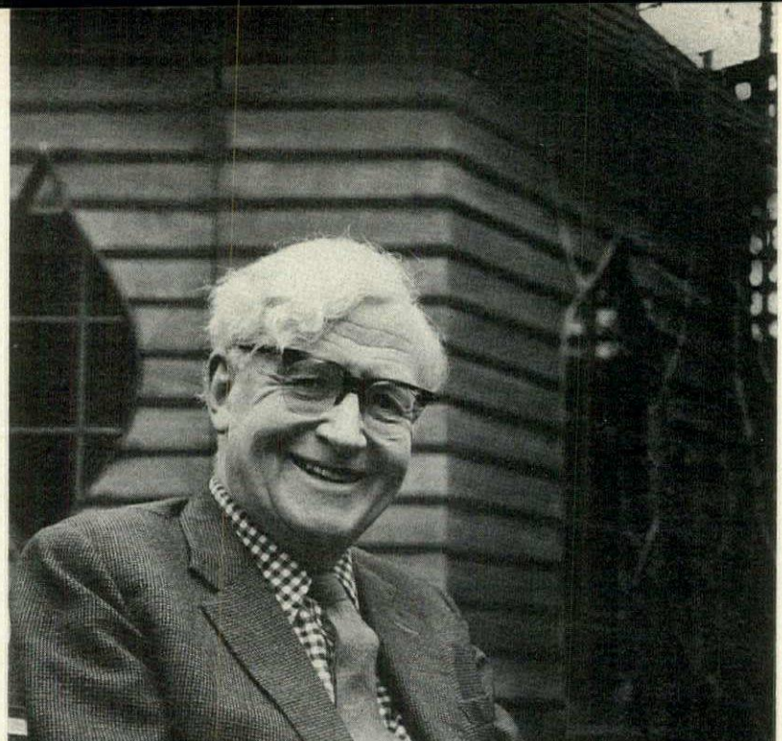
Three of the works shown in Potters. *Left: Garden fountain by Muriel Wright. Above: Large coiled garden pot by Peter Stoodley. Below: Dish by Alan Spencer Green. See* MORE THAN POTS

STUBBS-WEDGWOOD

One of the most exciting of exhibitions in the very near future is that to be staged at the Tate between June 19th and August 18th showing the rewarding results of the unusual eighteenth-century friendship between George Stubbs and Josiah Wedgwood. Fortunate indeed were both men and Britain that Stubbs, looking for large ceramic plaques on which to paint, sought out the technical knowhow of Wedgwood. The success of their remarkable venture will come as a glorious surprise to most visitors.

The exhibition, marking the 250th anniversary of Stubbs' birth, will assemble most of the plaques as well as other Stubbs' experiments in enamel on copper.

Not to be missed.



Alec Clifton-Taylor relaxes in his Kensington Garden

UNDERPINNING THE PUNDITS

BRITAIN probably possesses the most professional and pertinacious group of architectural historians in the western world. At least a score of these dedicated scholars seem happy to spend the greater part of their lives delving into the provenance of our ancient and/or significant buildings.

Yet the researches of these pundits have been primarily concerned with questions of architectural style(s) rather than structure or materials. Although Sir John Summerson has dealt drily and at length with John Nash's persona and extraordinary adventures in the picaresque and picturesque, he has dealt less comprehensively with the materials favoured by that smart, and occasionally too-smart, operator. And although Howard Colvin in his notable *Biographical Dictionary of English Architects* 1660-1840 takes eight pages to outline the life and works of Robert Adam, there is little to be read concerning the materials used by that ambitious Scot and his brothers in, for example, their grandiose Adelphi development.

Perhaps the world of building structures and materials is less appealing to the academic mind than that of stylistic subtleties. To spend overmuch time on the incidence and influence of the carboniferous sandstones on the buildings of Edinburgh or the development of the butt purlin roof in the lesser domestic architecture of Cumberland is perhaps less captivating a prospect than seeking out, for the purposes of a paper in the *Journal* of the Society of Architectural Historians, the castellated lodges of Robert Lugar or the Birmingham projects of John Rawsthorne.

During recent years, however, a few scholars have begun to give much of their time to these basic studies. In 1961 Norman Davey published *A History of Building Materials*[1] which was a sound, wide-ranging introduction to the subject, and four years later Margaret Wood published her scholarly and comprehensive study of *The Mediaeval House*.[2]

The first of these two books was followed, a year or so later, by a book which has become, within a decade, what could well be termed a specialised classic. This was *The Pattern of English Building*[3] by Alec Clifton-Taylor, now in its third edition.

The author of that book, now in his sixties, is a genial, white-haired bachelor still somewhat surprised by the success of his work and the continuous correspondence prompted by his architectonic - geological - geographical researches. For one thing, he never seems to have got over the agreeable shock of discovering that after two or three daunting false starts in early life, he is, in middle age, doing exactly what he now realizes he had always wanted to do.

Alec Clifton-Taylor was the only son of a prosperous fourth-generation London corn merchant. Needless to say, he was expected to enter the family business and prosper in his turn, especially as he had sisters who would ultimately be dependent on the resulting dividends. But after schooling at Bishop's Stortford, followed by three years at Oxford, Clifton-Taylor knew that neither his heart nor head was enamoured of corn. He was far too interested in buildings. Yet what had seemed to his father an engaging if somewhat eccentric characteristic in a twelve-year-old son—who would forgo a picnic in order to visit a cathedral—was far less attractive in a twenty-year-old director-designate of the family firm. What alternative profession had he in mind his father demanded, firmly, patiently and frequently. To this reasonable request his son could only reply—with no great conviction, he now admits—schoolmastering.

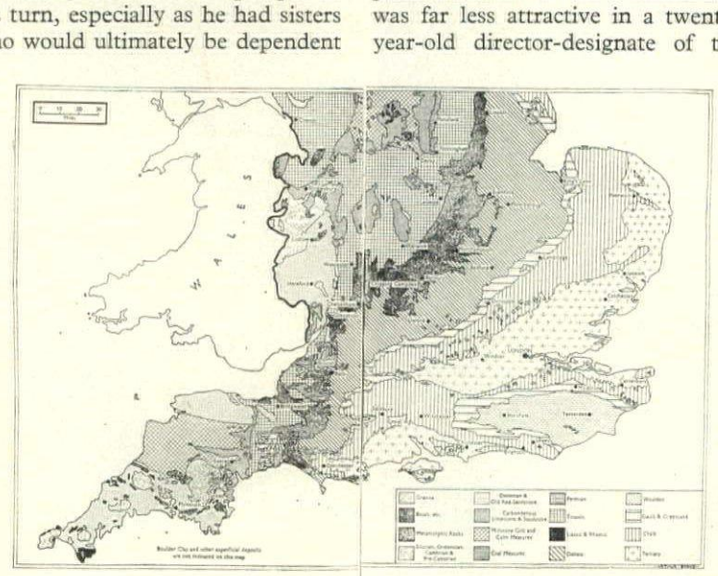
To that end, his father generously agreed to let him go to the Sorbonne for a year. He enormously enjoyed his year there, for any of the great French cathedrals were only a railway journey distant, awaiting his close and careful examination. 'A passion which has never left me', he says, 'despite the manifold beauties of the English cathedrals.'

At the year's end he returned to London still undecided on a career. Within a short time, folly at an end, he found himself firmly ensconced in a 'box' at Lloyds as a trainee-underwriter and trainee-businessman. That corn merchandising would yet prove his future lot was only too clearly apparent.

Then, in the manner of persona miracles, the Courtauld Institute of Art was under the direction of Professor W. G. Constable. After a number of steely sessions with his father, in which he was magnificently supported by his mother, he got his way. He could live at home and take the Institute course. He was accepted and enrolled. Thanks to his Oxford degree he was let off a year and, two years later, with a First in Art History, he was ready once again to take up a new career.

His first job was as a lecturer at the Institute of Education, London University. He enjoyed the work which was basically concerned with opening the eyes of the English to the beauties around them, always a somewhat uphill task in a land more concerned with words than images. This was followed by two more lecturing jobs. And all the time his early interest in buildings was, paradoxically, both widening and becoming more specialized, for although his interest in buildings remained primarily architectural he was beginning to look more closely into those physical considerations which helped to shape buildings to their appropriate purpose. Despite his ingrained agnosticism his interest in ecclesiastical architecture continued and developed, now taking in the smallest and remotest parish churches as well as the great and noble cathedrals.

Coincident with this passion, his geological curiosity—and knowledge—was growing apace. He published various papers on the subject and in the early fifties Sam Carr of Batsford offered to publish virtually any book he would care to write. He outlined the theme of *The Pattern of English Building* on which he had been brooding for several years, but admitted that it would be too sizeable a project for him to undertake, in view of the vastly increased lecture programme in which he was now involved, at home and abroad (for the British Council). Such a book would take at least three



Double-page spread from The Pattern of English Building *showing the geological strata of Southern England*

1 *A History of English Building Materials* by Norman Davey (Phoenix House 1961).

2 *The English Mediaeval House* by Margaret Wood (Phoenix House 1965).

3 *The Pattern of English Building* by Alec Clifton-Taylor (Batsford 1962. Now published by Faber & Faber).

4 Faber & Faber 1971.

5 Faber & Faber 1974.

ars to write, he judged. In the ent it took six, but Batsford were tient and the book duly appeared and was immediately recognized r what it was: a major work and a cessary complement to the re-arches of all those academics pre-cupied almost exclusively with yle and only superficially with the ore basic aspects of materials. The ope of *The Pattern*, as he usually rms the book has now been greatly idened since Fabers took over a ouple of years ago, and issued, for udents and enthusiasts, a sturdy, expensive soft-cover version of the 00-page book at £3·25 as well as the ard cover version at a tenner.

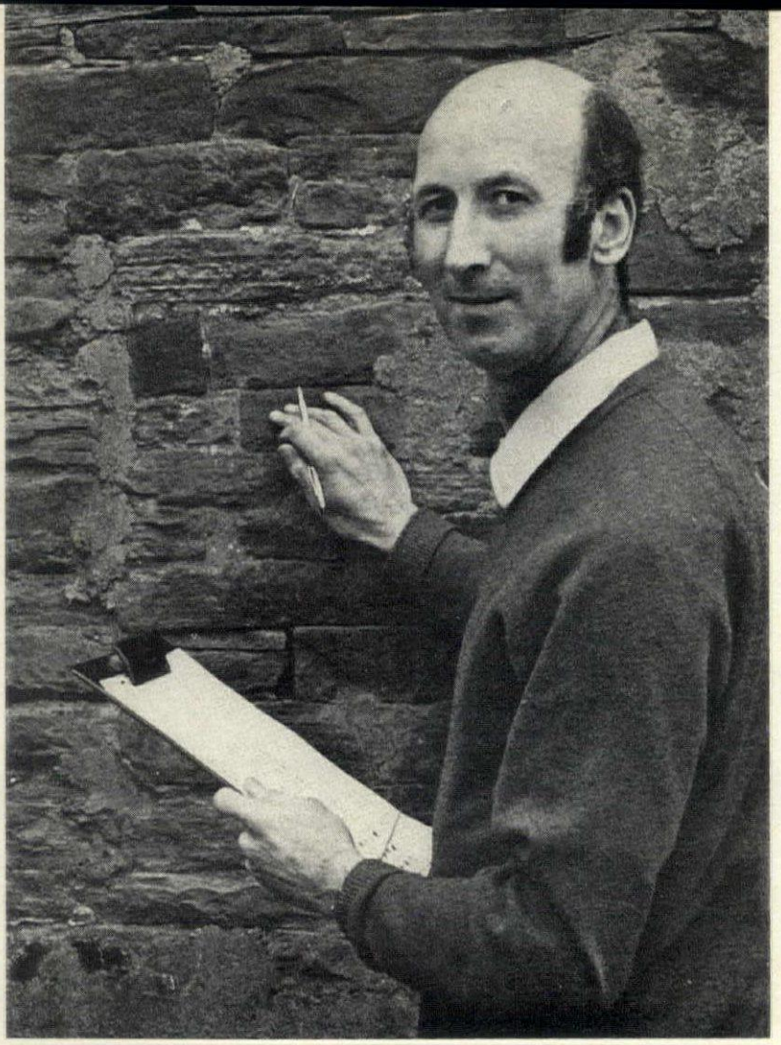
Meanwhile, he has returned to his rst and endearing love: the English thedrals and parish churches. For any years he has been making sus-ined forays from his small and mfortable Kensington house, with s surprisingly large garden designed y himself, to the next clutch of urches due for inspection. These tensive and exhaustive excursions ave resulted in *English Parish Churches as Works of Art* which atsford are publishing next month -no slight homage from a sincere gnostic to a unique architectural stitution.

In much the same way that Alec lifton-Taylor has opened the eyes his compatriots to the variety and chness of their building materials, onald Brunskill is substantially nlarging the areas of interest for ose legions of the young and not-young who still like to wander round Britain's still incomparable ountryside despite the motor-car. e has begun an immense pro-ramme of research into our tradi-onally-built manor houses, farm-ouses, cottages as well as barns, ills, inns and shops.

His first general study, based on e experience of innumerable extra-ural classes and summer schools, as an *Illustrated Handbook of ernacular Architecture*[4] has been llowed by an even more detailed cal study: *Vernacular Architecture the Lake Counties*,[5] which docu-ents a region of strong and ver-acular character and is the result of any years of investigation by foot, ike, car and, finally, caravan, aided y students and fellow-enthusiasts. his handbook is to be followed by thers on the North-West, the West Midlands, Wales and East Anglia.

These small handbooks are packed, ke an architect's notebooks, with omment, caption, drawings, photo-raphs and maps. They are extremely ntensive studies, but guaranteed to park the interest of anybody taking walk through a sleepy farming vil-age or a bustling mill town. Nobody aving read the *Illustrated Handbook* s ever again likely to take a walk round an old town or village as a ind of architectural blind man's uff. Brunskill's books are as much ye-openers as Clifton-Taylor's. hey begin, he contends, where evsner leaves off.

Dr Brunskill, now in his mid-



Ronald Brunskill examines a cottage in Cheshire

forties, grew up in one of the cotton and papermaking towns north of Manchester, where, he says, 'the Irwell Valley gouges into the hills and where a boy could walk for miles on peaty moors coming across half-derelict settlements forgotten since the day that steam power superseded water power in the textile industry.'

His interest in architecture was kindled by early reading, but well aware of his dicey mathematical talents, he was sceptical of his chances of becoming an architect. Yet enthusiasm and a willingness to subsist on a minute scholarship grant carried him through the Manchester University School of Architecture.

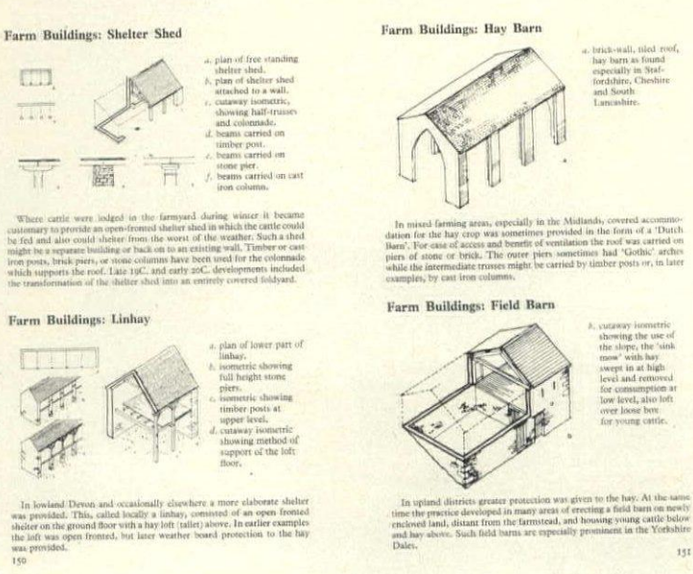
In due course, he became, he says, 'competent at design, skilful in measured drawing and even distinguished in historical studies.' This combination of interests brought him to the attention of Professor Cordingley, Director of the School, and really set him on the way he now follows so energetically.

After graduating in 1951 he spent a year in teaching and research; two years in the Sappers helping to build camps in the Suez Canal Zone; a year at County Hall in the heady days of Roehampton and those miniature point-blocks; a year teaching; eighteen months in the United States as a Commonwealth Fund Fellow, studying slums and housing projects but 'discovering that the architectural problems they posed were slight when set against the social problems, a discovery repeated in this country ten years later.' He then spent three years in becoming 'an expert in the design of branch banks.' He married in 1960, having met his wife, Miriam, born in Jacksonville, Florida, when she was attending one of his summer architectural courses at York University. They have two daughters, Lesley, twelve, and Robin, ten. Following his marriage he began the architectural-academic career he still enjoys.

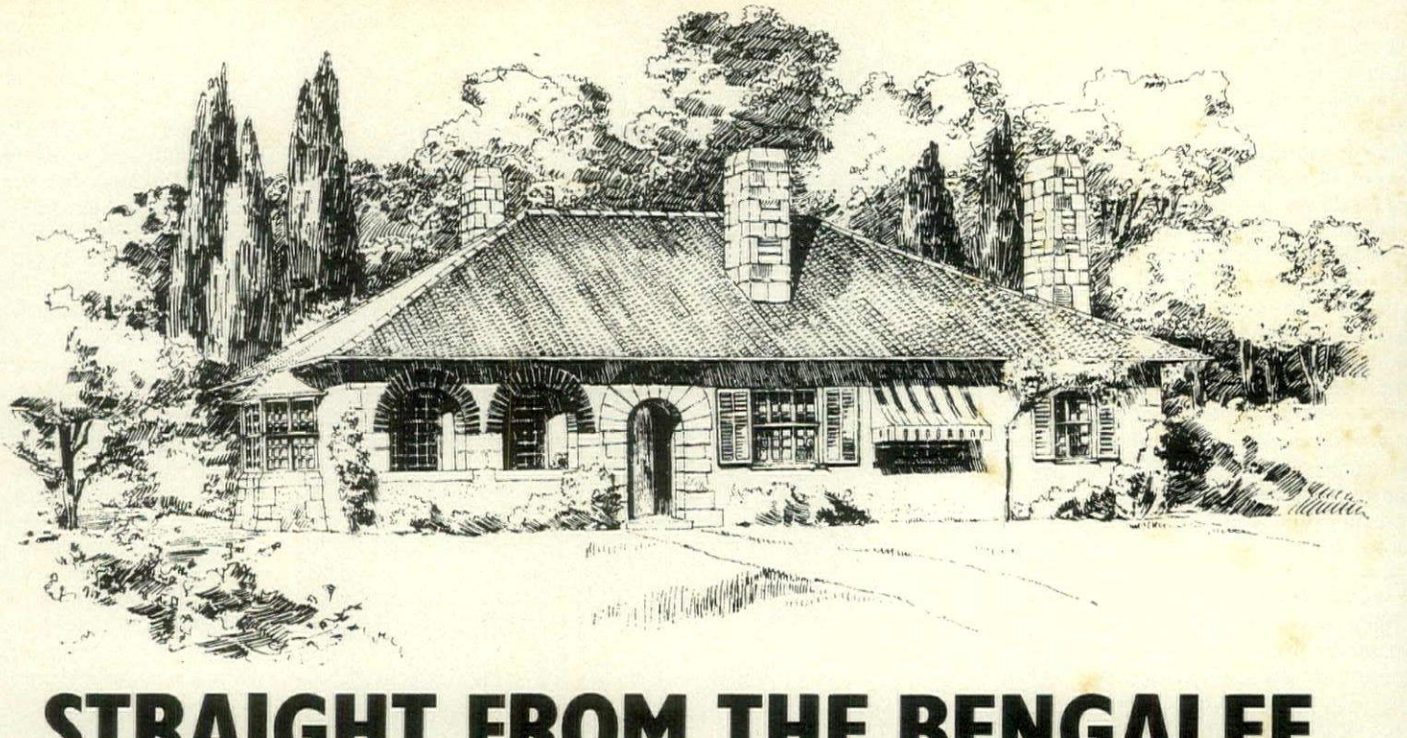
He sees the study of vernacular architecture to some extent, as part of the general nostalgia of our time. Students of the subject sometimes have to choose between the impartial investigation of historic evidence and the passionate defence of a splendid old house. 'Yet nostalgia,' he says, 'is a human emotion which must be acknowledged; affection for the past doesn't necessarily contradict hope for the future. In my work I try to foster an understanding of the complete past so that decisions for the future can be taken on behalf of a public which recognises the segments of the past building heritage which may have to be sacrificed and by architecture graduates who know how to create new buildings without necessarily destroying time-tested architectural character.'

He is frequently asked whether he lives in a vernacular house. Strictly speaking the answer is no, for he lives in a small house which he designed himself in 1961, in a now-suburban part of Wilmslow in Cheshire. Neither does he have a vernacular country cottage, although he has often yearned to buy and restore a building falling into decay. 'But I've never had the time or the money' he claims. 'And more recently I have been reluctant to appear to deprive a genuine country dweller of a cottage, knowing how several of my cousins have been denied the first rung on the farming ladder through competition from week-enders in the Lake District. Instead I have taken a unit in a group of holiday houses in North Wales of a type which should add rather than detract from the local economy and which have been designed by a former student to try to recapture the essence of the vernacular of the region.'

England is indeed fortunate in having two such men as Alec Clifton-Taylor and Ronald Brunskill to underwrite, literally, in so technical yet easily assimilable manner, the more glossy researches of those other architectural historians, still so busily engaged in such beguiling pastimes as establishing the exactitude of Wren's relationship with Talman, Talman's with Vanbrugh, Vanbrugh's with Hawksmoor and so on and on and on●



Double-page spread from Illustrated Handbook of Vernacular Architecture



STRAIGHT FROM THE BENGALEE

Robin Wyatt writes about the curious world of the ubiquitous bungalow, from its Indian origins to R Norman Shaw's work—and the strange two-storeyed versions

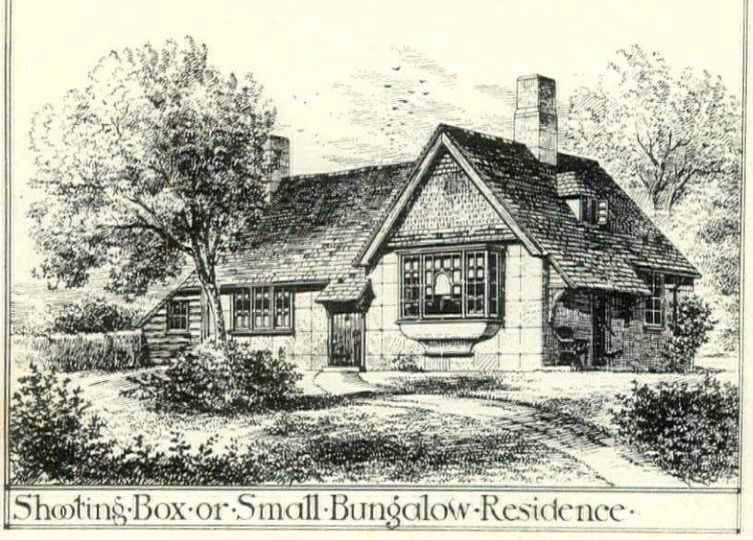
THAT UBIQUITOUS Western word 'bungalow' derives from the Bengalee 'bangla' which describes a building of one storey that may range from a dwelling to an office or a warehouse. For many hundreds of years the natives of Bengal lived in such simple homes. Then, in turn, traders and settlers from Europe adapted the house type to suit their own requirements.

The typical Anglo-Indian bungalow was a comfortable single-storeyed home, constructed of materials chosen, as far as possible, for their imperviousness to insect attack and, above all, to encourage coolness. To those ends, walls were generally of thick and solid brickwork, the floors concreted and the roof thatched. The apartments were lofty and spacious, with sufficient windows to obtain through ventilation. At a later stage concrete overhangs were introduced to form shady verandahs. Gradually, the classical styles of architecture were introduced and superimposed on the native style. Eventually, the bungalows came to look more and more like a Roman Villa.

When the first 'bungalow' was built in England is now difficult to determine with any accuracy. Certainly during the nineteenth century it became fashionable for better-off town dwellers to have such places as weekend retreats, either at the seaside or in the countryside. From a recent exhibition, *The Bungalow*, staged by Sussex University, it appears that the first English versions were erected at Westgate-on-Sea in the 1870s and occupied by The Bishop of Gloucester, D G Rosetti the painter, and the architects, John Taylor and J P Seddon. Other early examples were built at Cromer in Norfolk and Bellaggio in Surrey.



Bungalow: Sea side · Cottage · Residence · ❋ view of Sea front ·



Shooting-Box or Small Bungalow Residence ·

R Norman Shaw appears to hav been one of the first architects have designed 'bungalows' in Eng land and two examples, drawn b Maurice Adams, another architec were reproduced in his book *Sketch for Cottages and other buildings d signed to be constructed in the Pate Cement Slab system of W H Lascelle* which was published in 1878.

The appearance of the Englis bungalow tended to be far remove from its Indian provenance. For on thing, it had to be designed to resi quite different climatic condition With its stolid middle-class coloni connotations, it became an excitin new term to add to the persuasiv jargon of the estate agents an speculative builders. Within a sho time, the term seems to have bee applied to most dwellings that woul previously have been called lodge cottages or small villas.

The first book specifically dealin with bungalow design and construc tion was probably *Bungalows an Country Residences* by R A Briggs published in 1891. The book mus have found a ready and receptiv public, for it ran into five edition during the next few years. Brigg was an architect of some influence with a large and flourishing country house practice. In his preface h attempts to distinguish between cottage and 'a bungalow suitable fo our climate'. 'A cottage,' he asserts 'is a little house in the country, but bungalow is a little country house— a homely, cosy little place, wit verandahs and balconies, and th plan is so arranged as to ensur complete comfort, with a feeling o rusticity and ease.' He added tha 'Cheapness and economy are im portant factors, but they should no be obtained at the cost of substan tiality and utility.'



Opposite page (above) *Design by R A Briggs for a 'bungalow on one floor'. The walls are of rubble or bricks, rough-cast, and the arches to the piazza (at left) of red bricks. Estimated cost: £550*
(Below) *Two designs for bungalows by R Norman Shaw. The one above is for a seaside site, overlooking the front, and has eleven rooms. The one below has eight rooms and is described by the architect as a 'shooting box or small bungalow residence'*

This page (above) *R A Briggs' 'design for a bungalow in free Greek style, giving, in an economical way, an individuality to a cheap class of building. The walls would be faced with stone, and the roof covered with patent pantiles.' Cost: about £900*
(Below) *Thatched bungalow 'to be built in a hilly district, as shown on the drawing, the effect being gained by the simplicity of the design.' A combined hall-sitting-room is provided for economy. R A Briggs estimated the cost at £400*

Briggs goes on to suggest the in-nal treatment. 'The furnishings uld be cheap and simple in racter, the furniture bentwood or nboo; the floors stained or var-ned, or covered with matting; the odwork painted white; and the eral decorations of the airiest cription.'

Sufficient interest in the bungalow l been engendered by 1897 for the *lding World*, a popular publica-n for the building trades, to serial-an article by 'Cheuter Sahib' on *e construction of a Bungalow or lian Villa*. In the course of his sertation he seeks to explain the tory of the bungalow in India and roduces details of a typical ex-ple of two storeys in Calcutta. is was a useful point, reassuring architects, builders and prospec-e buyers. Before the First World ır the beguiling word 'bungalow' uld be applied to a house, even if lid have two floors. An illustration m Clare and Ross's book *Ideal mes* published in 1900, shows ch a house and adds the claim t 'a country bungalow is indeed blessing, and only one who has en-ed the freedom and luxury of ekends spent with one or two ends far from the conventialities town life, and surrounded by ıture, can have any idea how much joyment can be got out of one. ow different both as to cost and joyment a few days spent thus to a nilar period in a crowded hotel, isy and expensive, with all the scomforts inseparable from hotel e.'

The serious housing shortage hich followed the Great War spon-red the major development of the ngalow in England. Servants ere hard to find, and many who ve previously been in domestic rvice now sought a home of their vn. The time was ripe for deve-pment of a new cheap housing pe, and the bungalow seemed an vious answer. The *Daily Mail* ganized a competition for bunga-w designs which found good sup-port and at the *Ideal Home Exhibition* of 1923, a separate section of the exhibition, entitled *Bungalow Town*, displayed a group of a dozen bungalows of varied design.

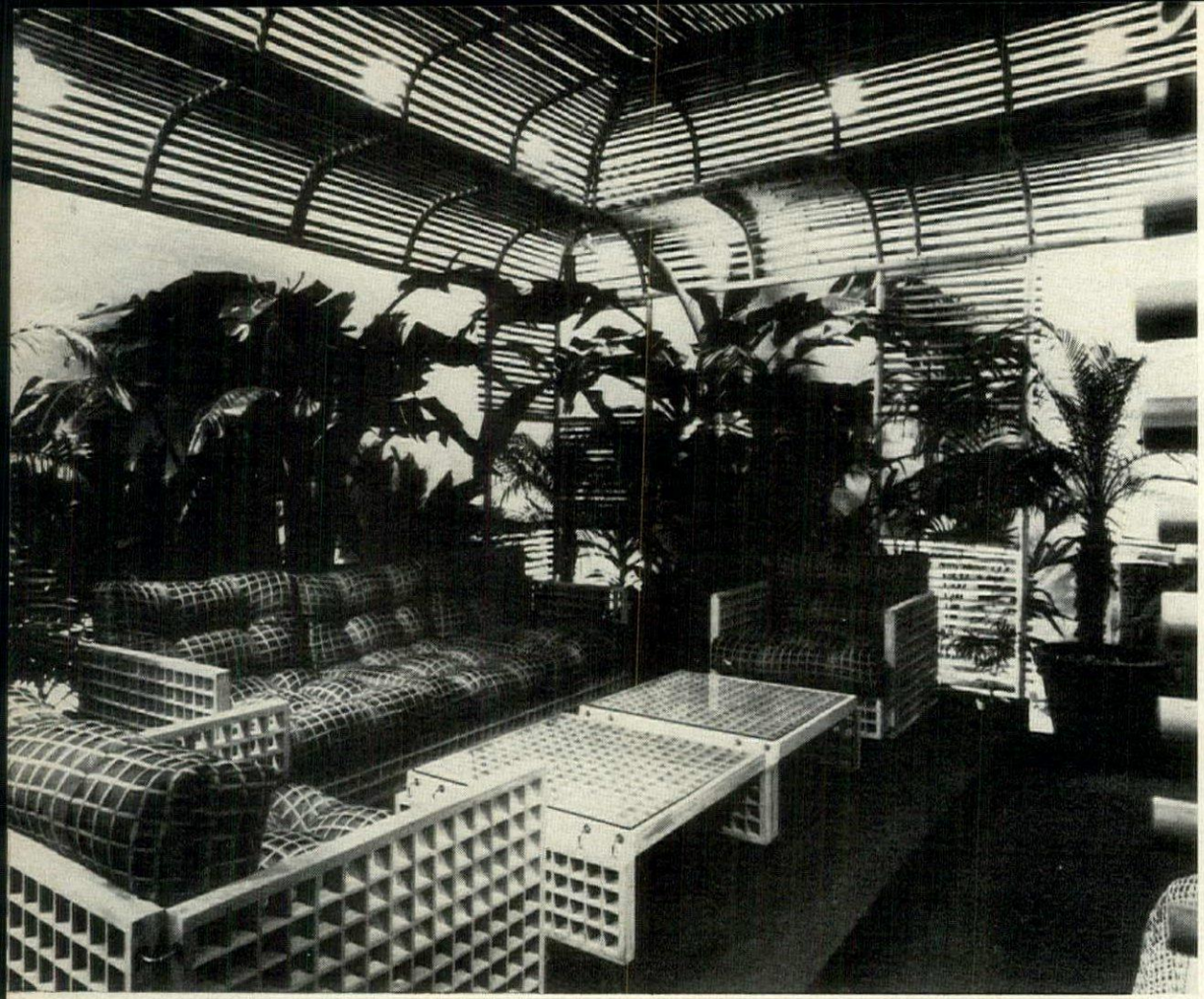
Many bungalows had the advantage of being prefabricated and capable of being built within a month at less than £500. Such ease and speed of construction encouraged companies that had previously been suppliers of building materials, or boat builders at coastal resorts, to expand into the house-building business. As planning laws were not as stringent as they are today, and permission to build was generally much easier to obtain, the rush and rash was soon under way.

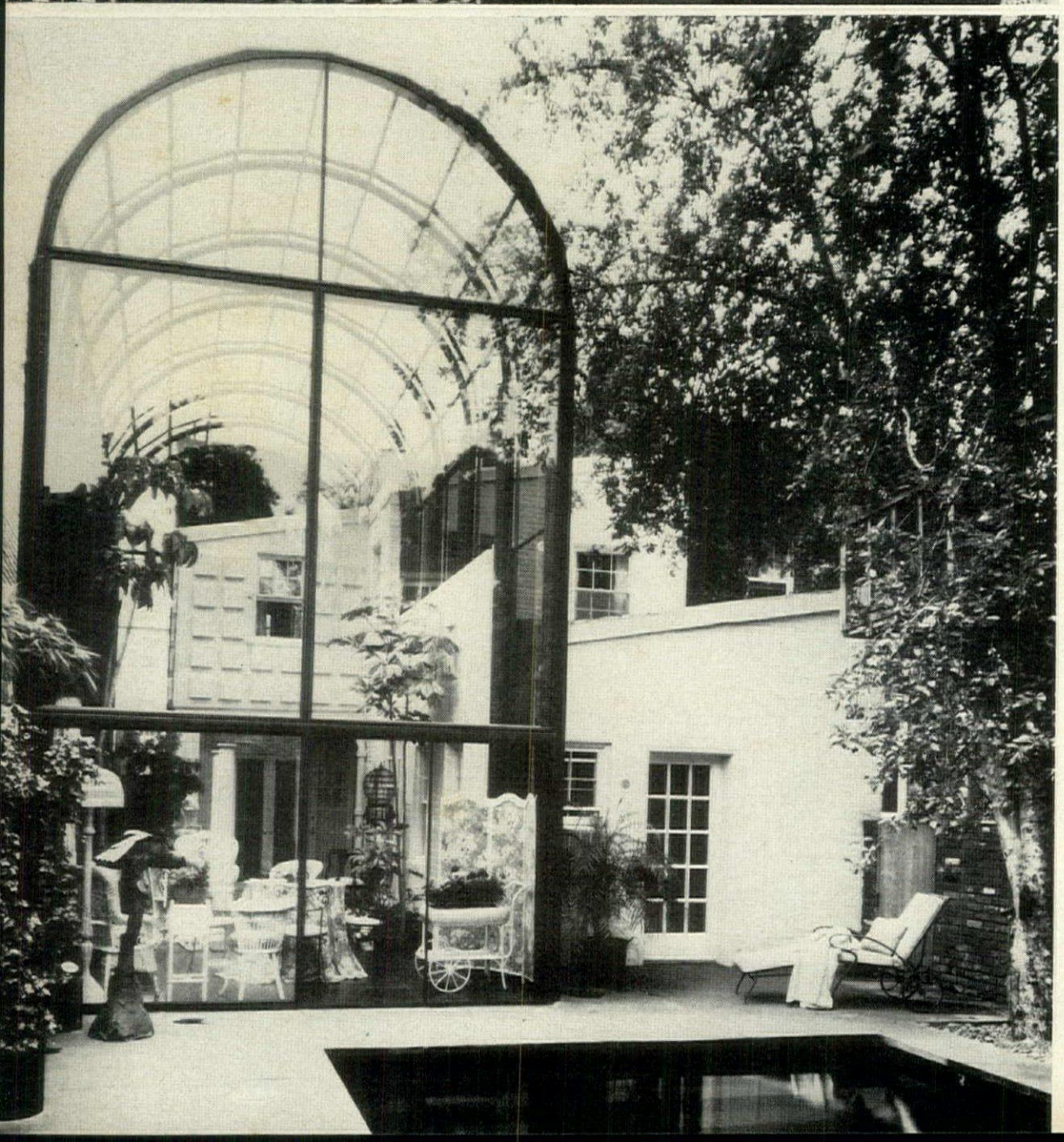
The interpretation of the word bungalow now changed into that of any type of one-storey all-the-year-round house (possibly with one or two attic rooms) for the not-so-rich. In 1926 *Country Life* published a revised *Book of Bungalows* in which Randall Phillips attempted to encourage a better standard of design to counter the growing lackadaisical approach to such matters which was already causing concern. A properly built bungalow, it was conceded, tended to cost more in construction than a two-storey house of the same number of rooms. For one thing, in those days of open coal fires in every room, the number of extra chimneys required added substantially to the costs. Yet, claimed Phillips, a bungalow was easy to run, and had no stairs, and these points should be considered as advantageous.

By the 1930s increasingly spirited protests against 'the semi-civilized-bungalowner and 'bungaloid growths' were to be heard from such bodies as The Council for the Preservation of Rural England and the Design and Industries Association. The bungalow had become considered as the dubious underpinner of ribbon-development along arterial roads and the major element in shanty towns.

Despite these protests from the conservationists, the bungalow is still high on the estate agents' lists of desirable residences. In post-Second-World-War England, the bungalow retains its popularity amongst many people. Certainly bungalows can prove to be practical and easy-to-run homes for the retired and elderly, but it is to be regretted that architects do not take more care in designing them. Good ones are undoubtedly built, but they are all too few ●







The pool isn't the beginning and end of the outdoor life, says Juliana Rusakow, why not do something about that extension? And there's a lot to be said for planting around the pool area, in a fairly lush way

GUIDE TO THE LAZY SEMI-OUT-DOOR LIFE

A POOL is too frequently regarded a feature in itself, whereas it is more successful when considered one element in an outdoor compl which can well start in a sun-roo or loggia.

In such a way, taking advanta of the outdoors becomes a far long and larger way of life than our s comparatively short summers cu rently allow us, despite the growi prevalence of mild winters.

Loggia extensions, landscape wi dows, double-glazing, central heati have all made their contribution this quest for bringing the outdo indoors for longer than the summ months. And, as every gardener a student of the Picturesque w knows, the winter garden scene c vie, in an utterly different y beautifully muted way, with t glories of high summer.

What I am advocating, in fact, a kind of semi-outdoor life for t months in which we can't live t fully outdoor life. This means, effect, that we have year-rou possibilities.

This page (above left) *'Treillage' design sofa, chairs and coffee tables, by Vivai Del Sud of Italy. Basic sofa, about £448·50, chair, about £168·00, coffee-table, about £120·00. The cost o the cushions and upholstery fabric is extra. From Zarach, 183 Sloane Street, London SW1*

(Left) *A towering garden-room in Washington, designed by Albert Mumm and Lester Collins for Rowland Evans giving a year-round room under glass. The 25-foot-high room is heated by under-floor water pipes and hot air from above*

Opposite page (above) *A high white wall obscures the bustle of the city below and gives a tranquil air to this roof-top pool*

(Below) *In this garden-room in Saint Tropez, sliding glass walls and terraco floor tiles, used both inside and out, minimize any sense of enclosure*

PHOTOGRAPHS: GRIGSBY, JACQUES BACHMANN, LUCA ANFOSSI

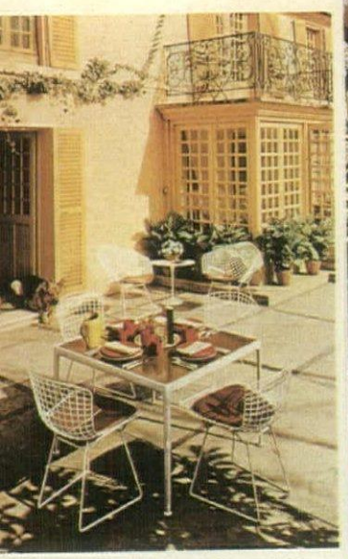














pposite page (above) *Canopied mmock and modern furniture trasting with classical column l bust, surrounding a simply-shaped ol by International Swimming-Pool. et is the opposite view of the pool* **elow left)** *Swimming-pool with vilion beyond, enhanced and sheltered trees and thick foliage*
elow right) *One of a number of les of pools by Rutherford, ranging in ce from about £4,000. Basic ipment included are ladders, boards, culation equipment, filtration and tial chlorination*
is page (above) *Sunny terrace wing the 'Bertoia' chairs by Form ernational. The diamond-wire frame nes in polished chrome, white fused stic or black finish. Chair without ns, with seat pad, £20·50, chair with ns and seat pad, £34·10. Inquiries to rm International, Whittington House, 30 Alfred Place, London W1*
bove right) *Timber canopied race with 'Oriental' water garden yond, using furniture from the ling' Collection by Vivai Del Sud of aly. Chair, about £71·25, footstool, out £38·81. Price of the cushions d fabric coverings, extra. From Zarach*
Below) *For summer dinner-parties e owner of this American weekend use arranges the glass-fibre benches, hich are used for sunbathing during e day, to form one long low table, hile casual seating is provided by the any colourful cushions*



A room which epitomizes the ews I have advanced is shown in ne lower picture on the previous age. Here, on a summer's day, verything is open to sunlight and esh air, and the wheeled day-bed xtends its continuous invitation. In uch a setting a meal becomes that ost elusive of triumphs—a picnic ken at leisure and in comfort. ome the winter and the meal can ill be taken whilst the garden can ill be enjoyed—visually, especially t meal-times, with the more hardy obins and thrushes anxious to get in n the act. As dusk falls, the capa- ious floor-to-ceiling curtains can be rawn and a semi-outdoor day omes to an end. How much more ensible to have such a room that arries overtones of the outdoors hroughout the year than a living- oom and dining-room set solidly vithin four walls and a too-small vindow. For those living in flats and partments with no access to gar- lens, this semi-outdoor life becomes nore difficult to achieve, but far too nany balconies are left unexploited nd the possibilities of opening out

HOTOGRAPHS: BACHMANN, BRIGITTE BAERT, OM YEE







Left and above *Designer Ken Scott's rooftop city garden, built on two levels. Terracotta tubs form a balustrade around what used to be a tarred roof overhang. Below, is a small atrium on the kitchen and dining-room level. The designer had the overhang strengthened and covered with planks, painted a pale green. Here he built an airy metal dining pavilion, also green, with a corrugated plastic roof masked with reeds. On the terrace opposite the pavilion is a small heated greenhouse* **(Below right)** *Folding table and 'Director' chairs with shady umbrella above, set beside a gently-meandering stream. The cotton canvas umbrella, with thick white fringe is 60 inches in diameter, is made in 3 colours and costs £10·50. The folding table, with slatted pine top, painted white, has a hole for the umbrella. In two sizes, from £16·25. 'Director' chair with canvas seat and back, has a beechwood frame, comes in two colour canvases and costs £9·75. All the merchandise is available from Habitat shops and by mail order*

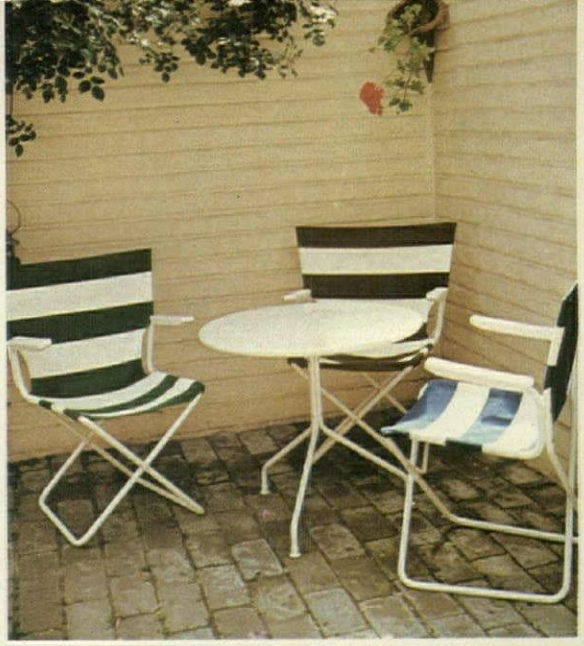


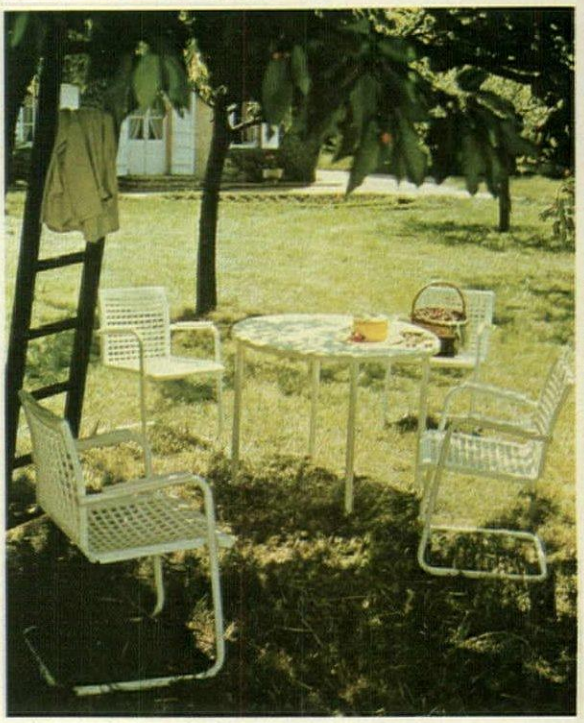
rooms that overlook gardens and trees too frequently forgotten or neglected.

But even when pools must be considered as separate seasonal entities due, perhaps, to the planning and

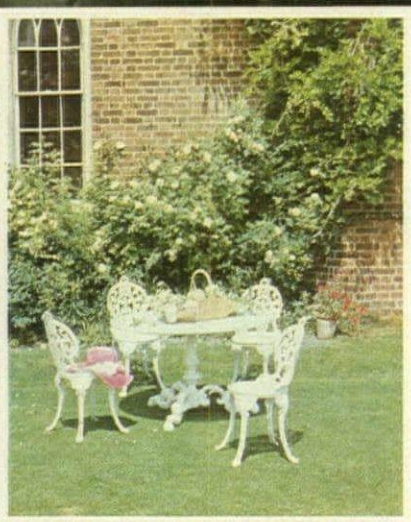
PHOTOGRAPHS: HORST











This page (above left) *Profusion of plants in this setting at the Flower House, 228 Fulham Road, London SW6*
(Above right) *Table and chairs from a range of garden furniture by Brio Ferie of Sweden. From Heal's, 196 Tottenham Court Road, London W1, or inquiries to Continenta, Sanderstead, Surrey*
(Below right) *'Sapporo' table and stacking chairs by Grosfillex of France. The steel frames are coated with nylon. Table, about £25·63, chairs, about £15·45 each. From John Lewis, Oxford Street, London W1*
(Centre left) *Green 'Vicario' chairs in ABS Cycolac, designed by Vico Magistretti for Artemide. About £40·00 each. 'Tondara' round tables, about £56·00. Available in 3 colours, from Ryman Interiors, 200 Tottenham Court Road, London W1*
(Centre right) *Garden furniture in wrought iron: table, £135·00, chairs, £26·00 each. From Casa Pupo, 56-60 Pimlico Road, London SW1*
(Below) *'Palm Beach' sun coach by Triconfort. The frame is of timber and has an adjustable back. Complete with hood, about £129·50, from Harrods*
Opposite page (above left) *Suspended tented bower for outdoor living atop a Roman* pala 330.
(Above right) *Boldly-coloured fabrics used to tent-like effect, in a modern pavilion in the South of France*
(Below left) *Sculptural tiered pools, dazzlingly white in the sunshine overlooking a colourful beach scene*
(Below right) *Sliding screens, similar to the Japanese shoji, divide the living-room from the sheltered terrace of a flat in a modern block*



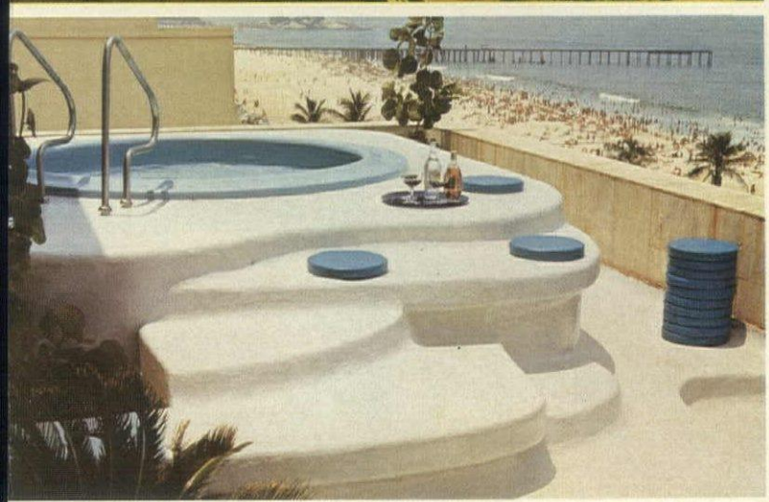
structure of an older type of house, far too little is usually done to make the pool part of the house and its garden setting. Ideally, of course, there should be some kind of canopied shelter or changing-room, but if the pool is part of the garden scene, the planting should be very lush indeed, and particular attention should be given to the surround. Thanks to their ease of laying, flagstones are too often used, whereas a brick or tiled surround would greatly enhance and soften a setting which is sometimes apt to become too stark and unrelieved an element in the garden. Some of the pictures reproduced here show how agreeably a pool can be, as it were, assimilated into the garden setting.

Then there's another aspect of the outdoor life which those living abroad are apt to be more skilful in planning and building than the contemporary British, although our Victorian forebears showed undoubted enterprise in similar projects. This is the first-or second-floor loggia-type room which takes over a balcony and, borrowing a modicum

PHOTOGRAPHS: JOHN WINGROVE, EMMETT BRIGHT, JACQUES-PRIMOIS, BRIGITTE BAERT, GHERGO





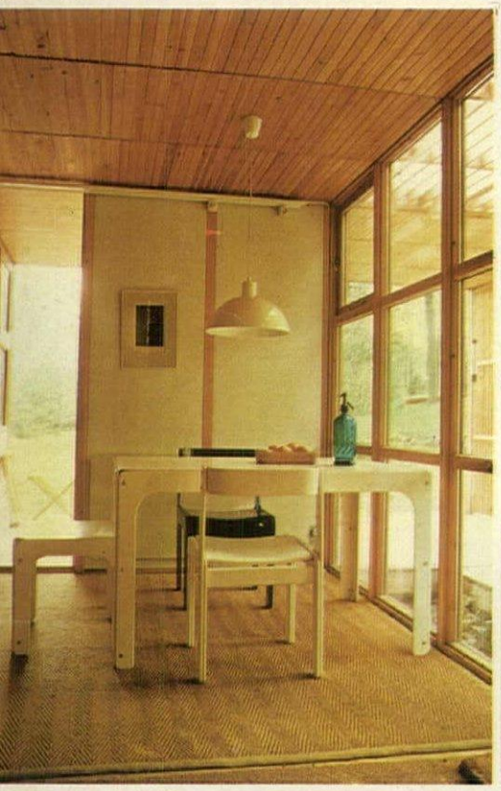




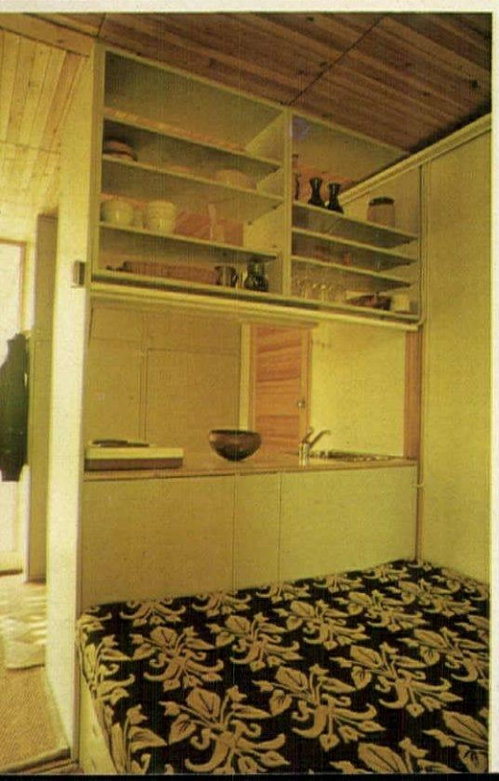
space from the adjoining room, lds a summer room to the apart- ent. The Victorians frequently uilt conservatories and summer ooms over the vast porticoes of the mewhat pompous entrances to eir houses, but the device doesn't em so widely practised these days. en Scott, the international designer, as gone one better in his Milan ome. He has built a garden on two vels. Terracotta tubs form a alustrade around what used to be cantilevered roof, which Mr Scott as strengthened. He has also built an airy metal dining-pavilion with a corrugated plastic roof masked with reeds. 'In summer I have breakfast, dinner and sometimes lunch here,' he says. Green banquettes enclose three sides of a table decked with a paler green cloth. Who wouldn't be happy in such a garden? Having experimented to find what will do well in city air, Mr Scott recommends 'roses—I have had some of these ten years and more, marigolds, dahlias nicotiana, and for year-round greenery, bamboo'. With a guide like Mr Scott, why not try? ●

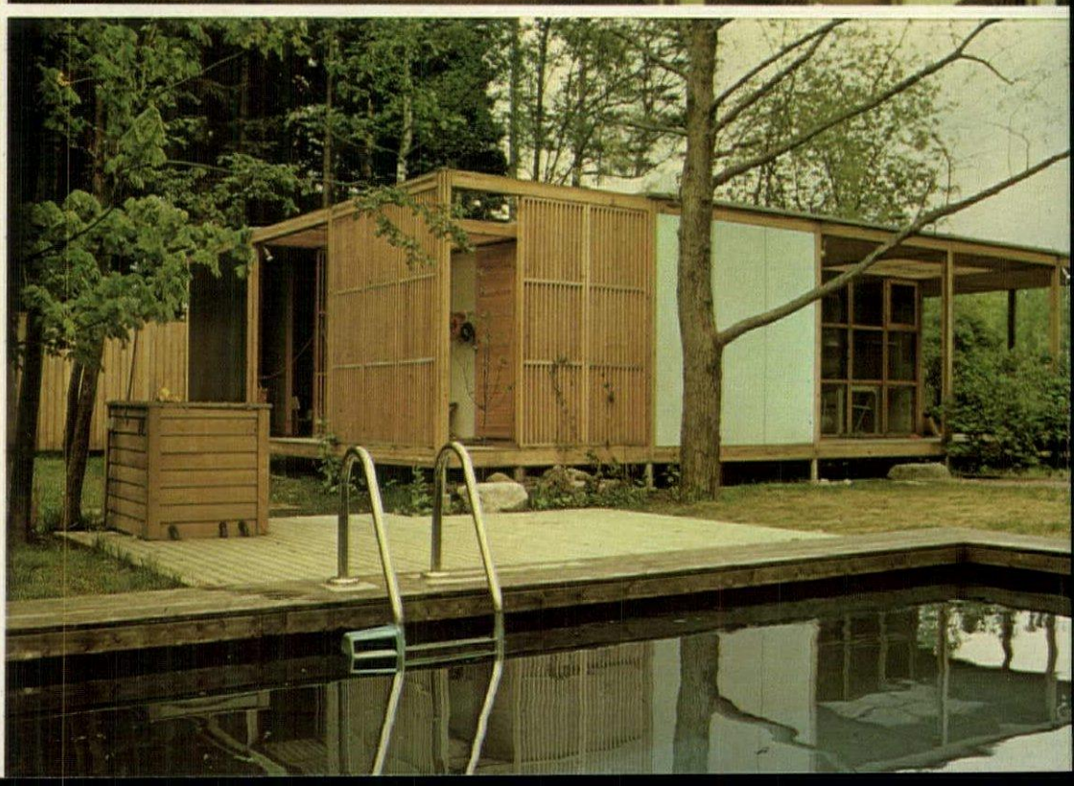












TWO FINNISH ARCHITECTS DESIGN THEIR OWN MODULAR HOUSE

PHOTOGRAPHS BY TURE WESTBERG

IN AN AGE when the demand for houses far outstrips supply, the necessity for structures which can come off a conveyor belt and on to a prepared site is imperative.

The trouble is that so many local authorities still think of pre-fabricated houses in terms of those sad structures which proliferated throughout Britain in the immediate post-war years, and still, in some areas, lacerate the landscape.

Yet nowadays there is ample evidence to demonstrate that the modular, prefabricated house compares favourably with other designs.

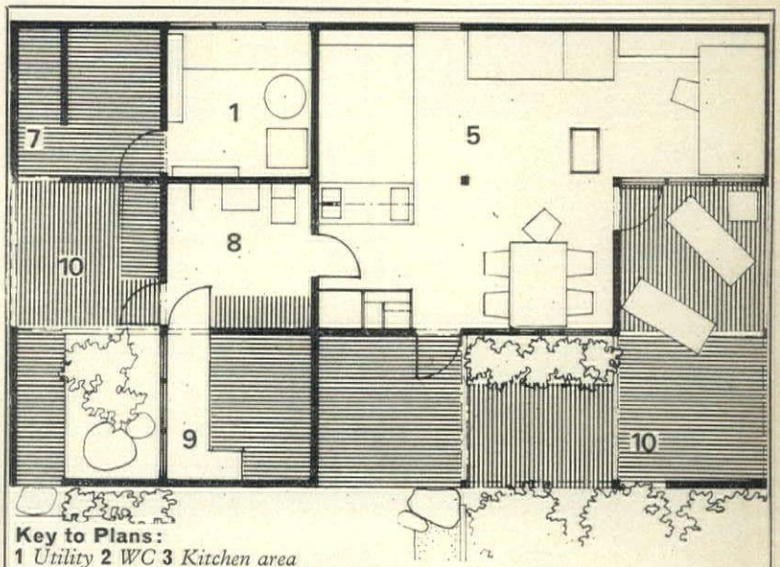
The house shown in the colour pictures on the opposite page is a particularly good example. This house, called the Moduli, was designed by two Finnish architects, Kristian Gullichsen and Judani Pallasma, and is based on a flexible yet interdependent double-modular system, one cubic, the other linear. For mathematically-minded readers, the actual dimensions are 225x225x225 centimetres for the cubic module with a subsidiary linear module of 75x225 centimetres used for floors, ceilings, walls and doors and windows. How these linear modules relate logically to the cubic module can be seen clearly in our photographs, which show the dining-area and its vertical battens, housing panels and windows.

The plan incorporates fifteen of these 'cubes', of which ten comprise the main structure and the remaining five are terrace decking and an entrance deck. The house is set on short concrete pilotis, thus avoiding the necessity for expensive foundation work.

There is nothing mean or cramped about the interior planning of the Moduli house. The main feature of the accommodation is a living-area well over twenty feet in length and nearly fifteen feet in width, which also incorporates an open study area.

The kitchen takes over one of the modular cubes and its practical proximity to the dining-table can be seen from the plan; all in all, an unusually thoughtful, compact, integrated plan for a casual but comfortable way of life, with adequate storage as well as living-space. A large divan is skilfully infiltrated into a recess formed by the kitchen.

The focal-point of this living-area is the black free-standing stove which gives out an all-round heat.



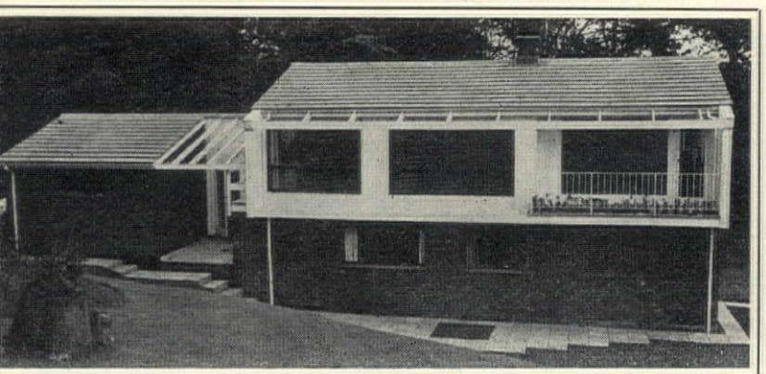
Key to Plans:
1 *Utility* **2** *WC* **3** *Kitchen area*
4 *Dining-area* **5** *Living-area* **6** *Bedroom area* **7** *Storage* **8** *Bathroom/shower*
9 *Sauna* **10** *Terrace* **11** *Garage/carport*

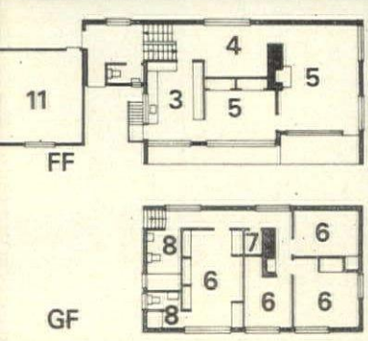
All furniture and furnishings are equally practical, and robust. Asko furniture, roll-up carpeting and sturdy kitchen-ware make this an ideal holiday house, complete with adjacent pool. And even the approach to the pool has been carefully planned, for the would-be bather reaches the pool by way of a giant smooth stepping-stone and ground-level decking.

Although the house is owned by Kristian Gullichsen and used mainly as a holiday house, the structure is sufficiently durable and warm to be used year-round, even in the arduous Finnish winters.

. . . and **CORINNE PAGE** provides pictures, plans and costs to show

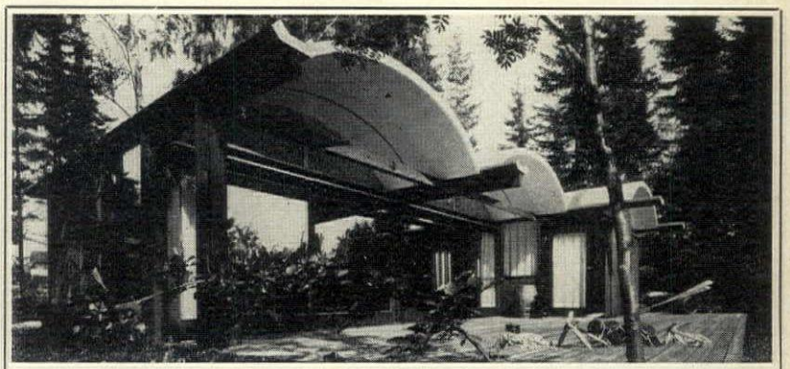
WHAT THE MASS-MODULAR-MEN CAN OFFER IN 'PACKAGED' HOUSES





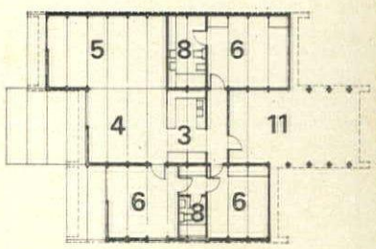
Timber Frames

Split-level, four-bedroomed house (1,500 sq ft) by Timber Frames (UK). Prefabricated timber frame includes glass-fibre insulation plus more in roof space. All windows are double glazed. Completion in 9 to 10 weeks. Cost approximately, £10 per sq ft, complete, or £3,750 for building kit. Details from Timber Frames (UK) Ltd, Cripps Corner, near Robertsbridge, Sussex. (Tel. Staplecross 484)



Sun House

'Sun House' system of building from Norway. Model shown can be seen at Hunton Park, Hertfordshire. Modular units make up variable plans. Framework of wood, steel or aluminium with reinforced glass-fibre. Basic price (£4,525) includes double-glazing. Details from Tributus Design Unit Ltd, Hunton Park, Hunton Bridge, Kings Langley, Herts. (Tel. Kings Langley 66744)

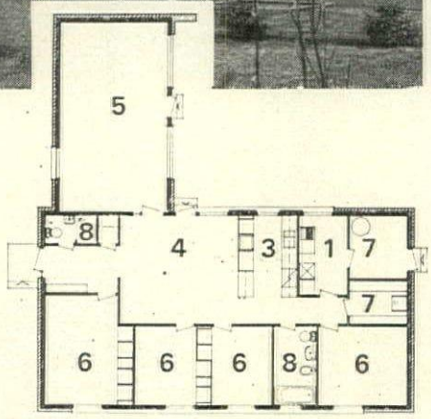


See above for key to plans



Oslo

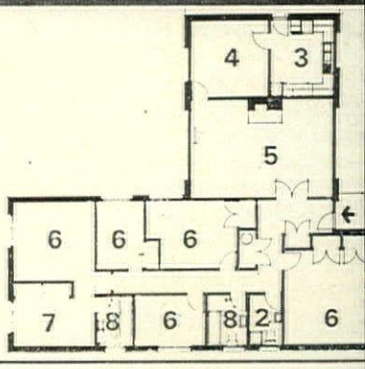
Four-bedroom, timber-framed bungalow. Area: 1,595 sq ft. By Annebergs-Hus of Sweden. Exterior walls in prefabricated pine wood units made to various sizes to suit internal layout. About £10,255. Normal delivery: six to eight weeks from confirmation of order. Details from Annebergs-Hus Ltd, Blue Sky House, London Road, East Grinstead, Sussex. (Tel. East Grinstead 29799)

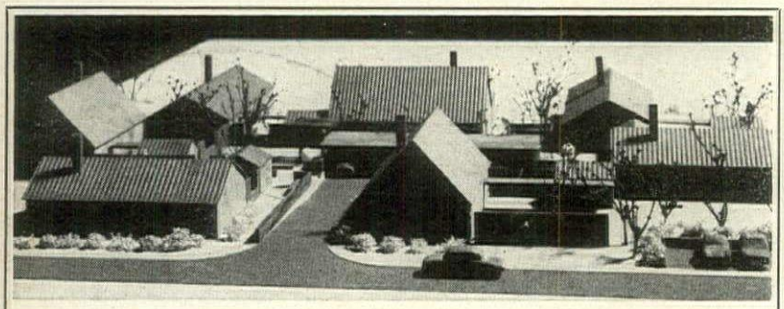




Trinidad

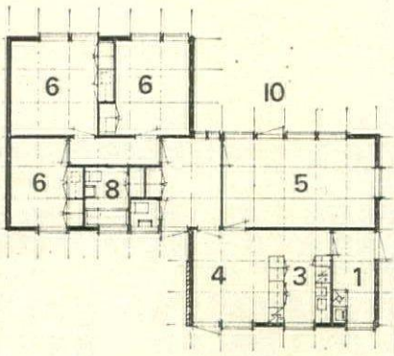
Five bedrooms. Timber-framed. 2,033 sq ft. Made by Guildway. Dry-process construction avoids usual six-month wait before decoration can be carried out. Choice of materials for exterior walls: brick, stone and timber. Fitted kitchen units and built-in cupboards are provided. Estimated cost: between £8 and £10 per sq ft. Details from Guildway, Portsmouth Road, Guildford, Surrey. (Tel. Guildford 69201)

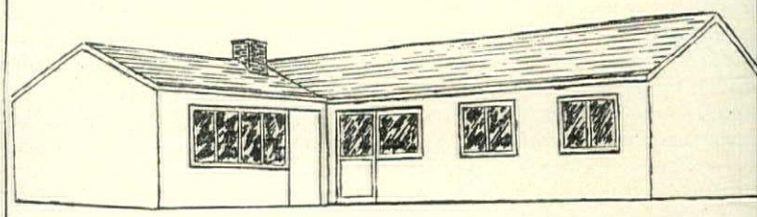




Teamhouse

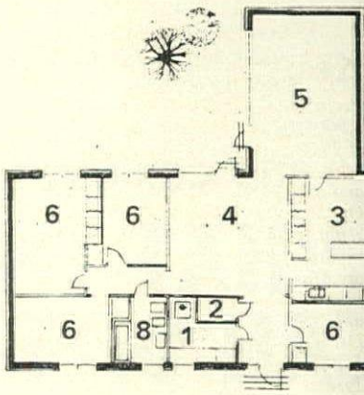
By Steinkjer Boligindustri of Norway. Each house: 95 sq m or about 900 sq ft. Photograph shows seven such houses to form community group. Standard external finish is vertical timber cladding but other finishes such as brick or tiles can be used. Range of kitchen units, built-in cupboards and shelving included in the price. The cost of a single-storey house is approximately £10 to £11 per sq ft, finished. Details from Scandinavian Developments Ltd, 110 Horseferry Road, London SW1. (Tel. 01-222 3187)





Wastland S6E 130

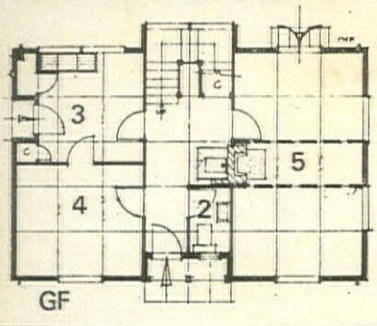
Four bedrooms. 1,642 sq ft. Made by Essi of Sweden. Timber construction. Supplied with double-glazing, built-in insulation, and can be externally clad in wood, plaster, tiles, brick or stone to suit local authority regulations. Delivery: six weeks from date of order. Erection: three men, five days. The house illustrated costs between £6,300 and £6,500. Others from £3,000 to £7,500. Details from Homes from Sweden, 6 Bedford Street, Exeter. (Tel. Exeter 52581)

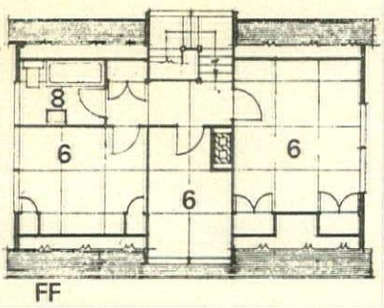




Flandres

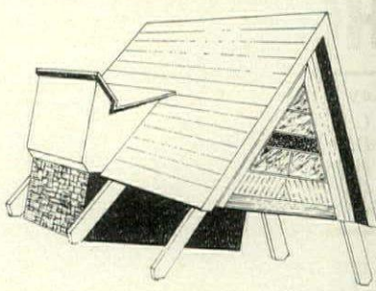
Two- or three-bedroom permanent timber house. By Colt. 1,216 sq ft. Cedar wood construction weathers rapidly to a silver-grey colour. Superstructure arrives, ready for erection on prepared foundations. Choice of most ranges of kitchen fitments. Exterior walls of model illustrated are clad in asbestos-type slates but shingles can be used at extra cost. Flandres costs £3,619 (with working drawings). Details from W H Colt, Bethersden, near Ashford, Kent. (Tel. Bethersden 456)

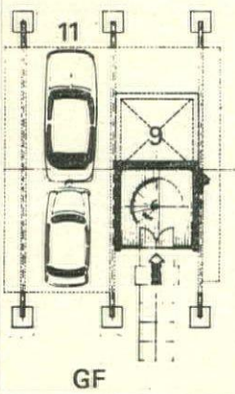


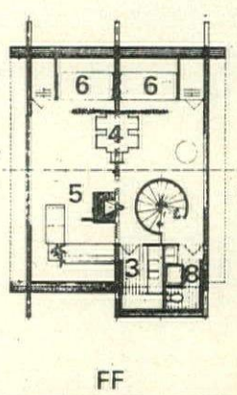


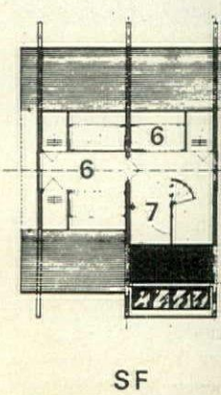
MaxiVilla

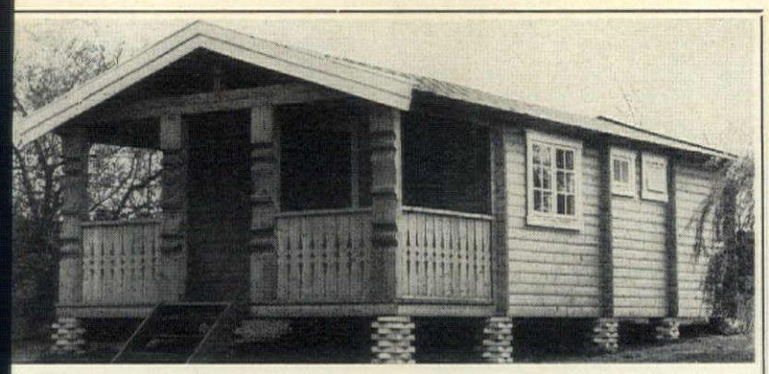
A-frame, 830 sq ft. Prefabricated in Finnish box-plywood with laminated timber sections. Made by Nucleus Projects. Additional frames will extend house as required. Open space useful for car port, storage, children's play area. Basic cost: £4,015. Details from: NucleusProjects, 117 High Street, Berkhamsted, Herts. (Tel. Berkhamsted 6655)





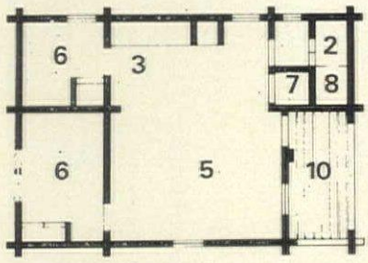






Hommelvik

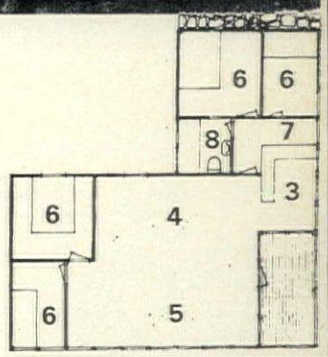
Two-bedroom log cabin. Area: approximately 300 sq ft plus verandah. By A/S Hommelvik Bruk of Norway. Plan of model —one of several designs— contains two bedrooms, living area, kitchen area and shower. Logs used in construction are produced from solid spruce timber in Norway. Price is about £2,200. Details from Norway Log Cabins, Scandinavia House, 171-177 Ilderton Road, London SE1. (Tel. 01-231 0331)

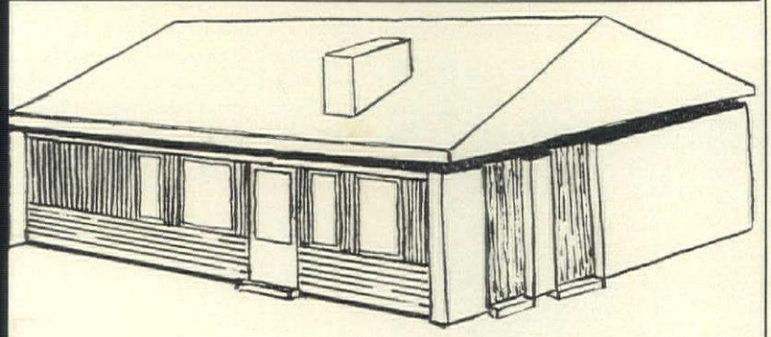




Strandsted

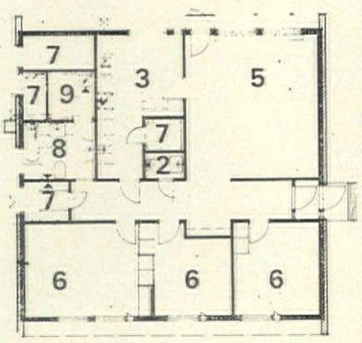
Four bedrooms. 1,066 sq ft. Made by Trybo Homes of Norway. Walls and internal partitions are assembled, on site, from a series of one-metre module panels made of mountain fir and pine wood. Windows double-glazed; walls, floors and ceiling double-skinned for effective insulation. Cost: from £5,490. Details from Phillips and Supple, 5 The Sanctuary, Oakhill Grove, Surbiton, Surrey. (Tel. 01-390 2264)

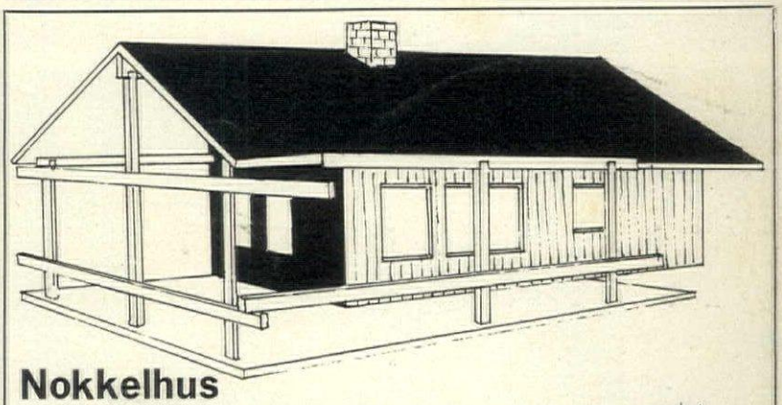




Keitele

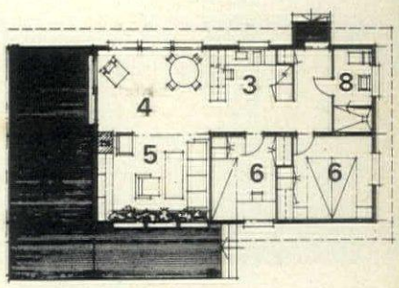
Prefabricated three-bedroom house. 1,300 sq ft. Made by Puutalo of Finland. Houses are 'packaged'- delivered to site, with units numbered and detailed instructions for erection. Outer walls are ready-insulated. An area is allotted for a sauna but this can be used as a larger storage area for the kitchen. The kit price is about £6,407, plus an approximate erection cost of £2,005. Details from Finndeluxe Scandinavian Buildings, Riverhill, Bramford, Ipswich, Suffolk. (Tel. Ipswich 42454)





Nokkelhus

Two-bedroom, timber-framed house, type no 504A. 824 sq ft. By Ingvard Iversen of Norway. The building kit consists of framing, cladding, doors, double-glazed windows, insulation. Brick facing can be used instead of wooden outer skin. Kitchen equipment and cupboards delivered pre-painted and ready for installation. House costs approximately £2,493. Details from Export Council of Norway, 20 Pall Mall, London SW1. (Tel. 01-839 6261)



HOW THE 'PACKAGED HOUSE' SYSTEM WORKS

Key to principal rooms:

Utility **2** *WC* **3** *Kitchen area*
Dining-area **5** *Living-area*
Bedroom area **7** *Storage*
Bathroom/shower **9** *Sauna*
0 *Terrace/verandah* **11** *Garage/carport*

WITH THE inflated property prices nd the recent cut-backs by Building Societies on mortgage loans, fami- ies—large and small—newly-mar- ied couples, bachelors of both sexes, re searching for a financially- easonable solution to the major roblem of buying a house.

The prefabricated house—modu- ar, component-built, timber-framed —has a great deal to offer to these eekers-after-shelter. The houses and lans shown here and earlier are a ew examples of the sophisticated nodular house now available. Far ry from those doleful but necessary ost-war prefabs.

The most problematical part of the whole procedure, of course, is finding your site and getting planning permission for the building of one or more houses. After those headaches, the actual buying of the modular house of your choice is dead easy, as simple as choosing a new car.

You opt for a particular model, discuss with the manufacturers or agents the plan, which is, in most cases, fairly flexible, and then place your order.

The building is package-delivered to your site ready to be put together, and even this procedure should go like clock-work, for all kits arrive with detailed working drawings. An additional advantage in the case of the Sun House, and the MaxiVilla A-frame house, designed by Derrick P Smith, is that extra units can be added on to extend the house without having the appearance of an extension. The A-frame house can also be easily dismantled and re-assembled elsewhere. The makers of the Essi homes, for example, claim that although delivery is currently taking from six weeks to two months, it should take three men no more than five days to erect their houses. Others will take anything up to nine weeks or more from date of order.

With some of the houses shown here, normal foundations aren't necessary. Instead the legs of the frame are merely set into concrete slabs. The Nokkelhus house, by Ingvard Iversen of Norway, is supplied with each unit clearly numbered, leaving the owner and his merry men with the simple job of piecing the puzzle together.

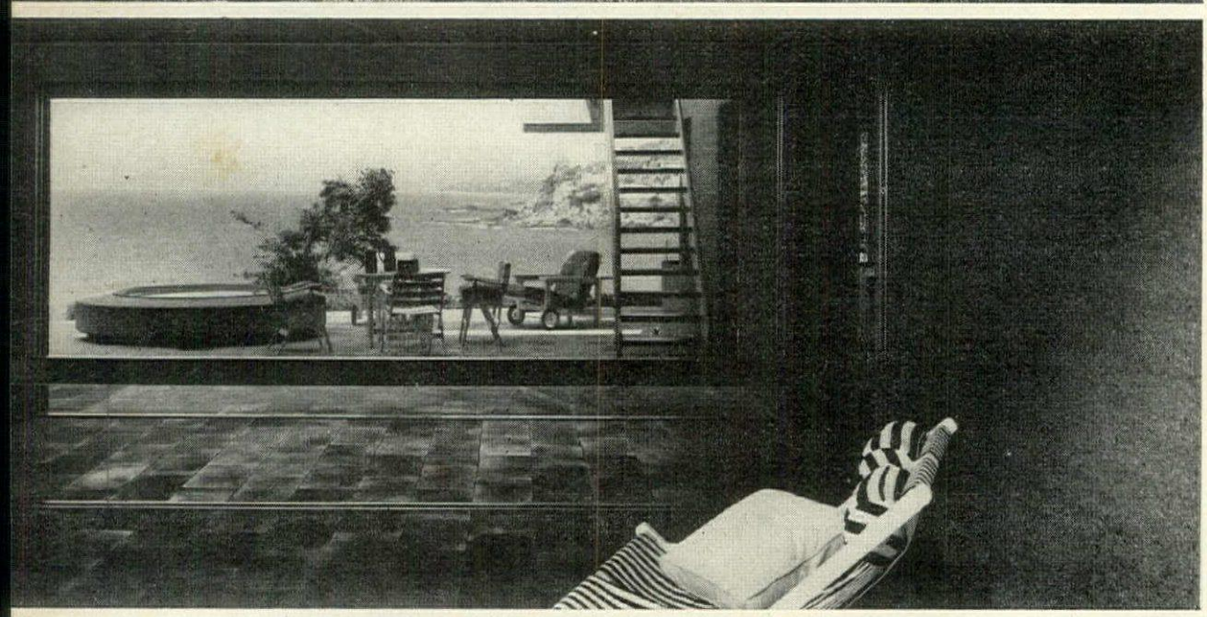
With most of the other houses, however, the technical instructions would need to be carried out by skilled local builders. Where possible, Colts try to recommend a local builder familiar with their kits.

The houses vary in structure from timber-frames to steel or aluminium frames, with a wide selection of external claddings including stone, brick, timber, slates, shingles and so on to suit personal taste and regulations established by local authorities.

Such necessities—and amenities—as double glazing; insulation of walls, floors and roofs; internal wall and floor coverings; external cladding; window frames, doors, inside and out, built-in cupboards, shelving, kitchen equipment, bathroom fitments, and heating, are, in most cases, included in the price.

Provided, therefore, that you find your site, get planning permission, find a builder, arrange plumbing and telephone installations, you can build the home of your choice, in the area of your choice●





SEA AND PINES

PHOTOGRAPHS BY ALDO BALLO

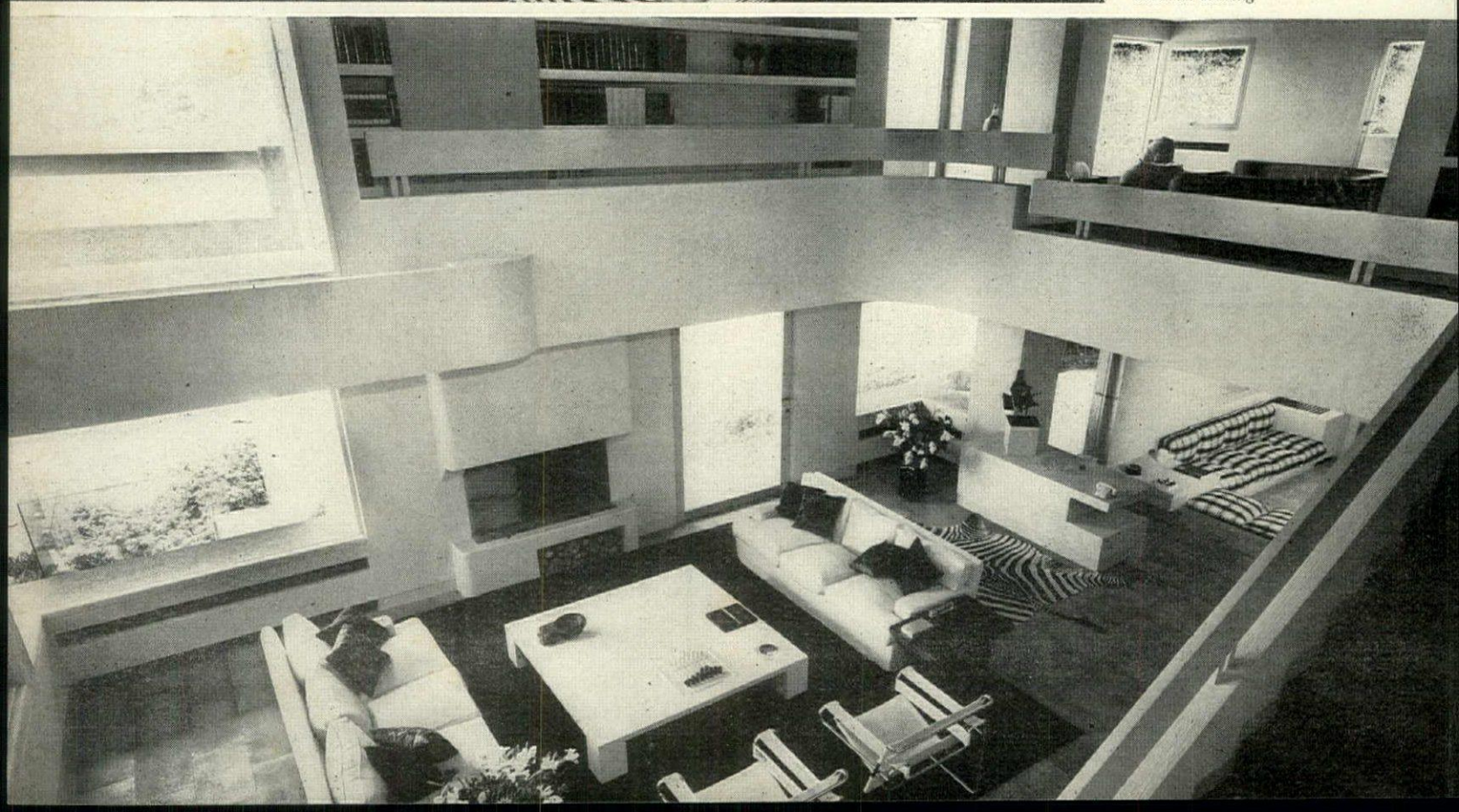
THE VILLA shown here is a project three Florentine architects: Tull Fabio and Alvise Rossi.

The villa is set at the edge of pine wood, high above the s Rough-cast cement, treated wi silicone to protect it from the s and sea, has been used on t exterior walls, a treatment whi successfully blends with the roc The large windows and cantilever balcony terrace, opening out fro the interior, give an unusual sen of space throughout the upper flo and have been strategically placed take advantage of the magnifice panoramic views.

The house has been furnish mainly in neutral tones, by Biz Cervini, although smaller rooms a dressing-rooms have blue floors a ceiling to echo the tranquillity this isolated spot on the Medite ranean.

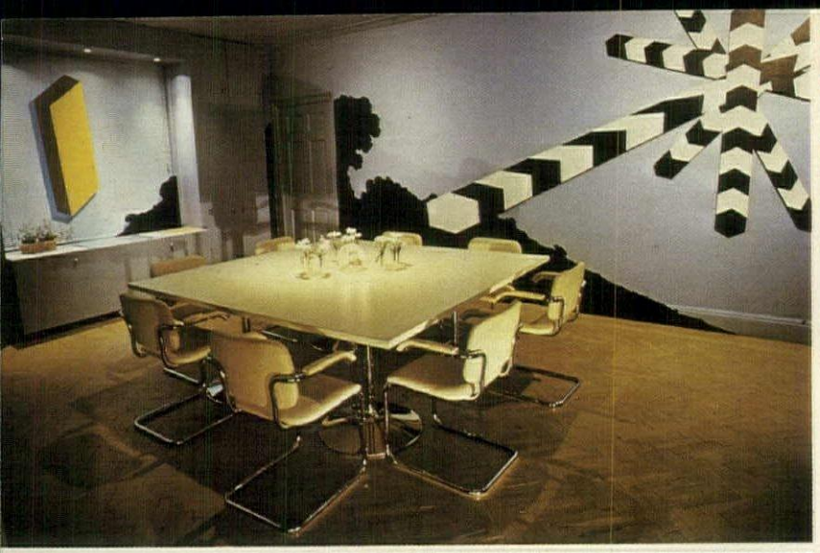
In some of the other rooms t paintings (which form part of important modern collection) ha influenced the choice of colour white, red and black from a paintin by Calder; dark blues and viole from a work by Fautrier ●

Left (top) *The villa, seen from the wood. The roof-garden has a solarium and lots of potted plants.* **(Centre)** *Balcony and sea beyond, opening off th corridor connecting dining and living-areas*
(Below) *Two of the villa's three sitting-areas, seen from the gallery.*
Opposite page (above) *The sitting-room on two levels and* **(below)** *the top sitting-room, with tan-leather-covered seating*





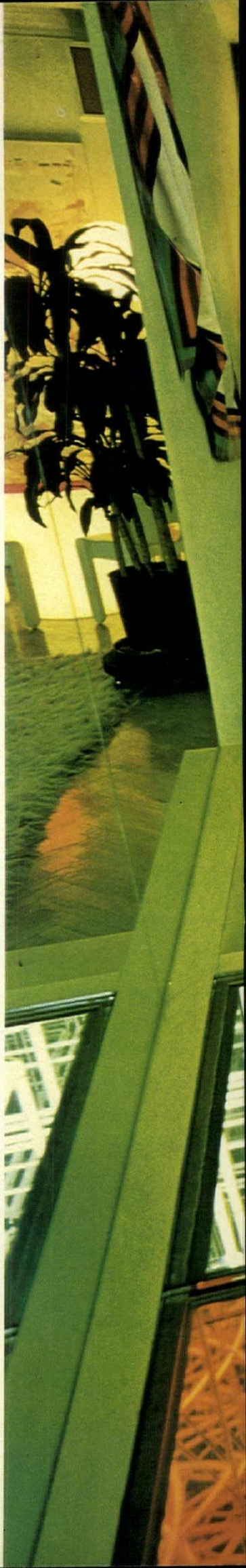












ONE BIG ROOM

PHOTOGRAPHS BY TIM STREET-PORTER

GORDON HYATT, writer and producer of TV films, and his wife Carole, deeply involved in child research programmes, have both been collectors of paintings and prints for as long as they can remember.

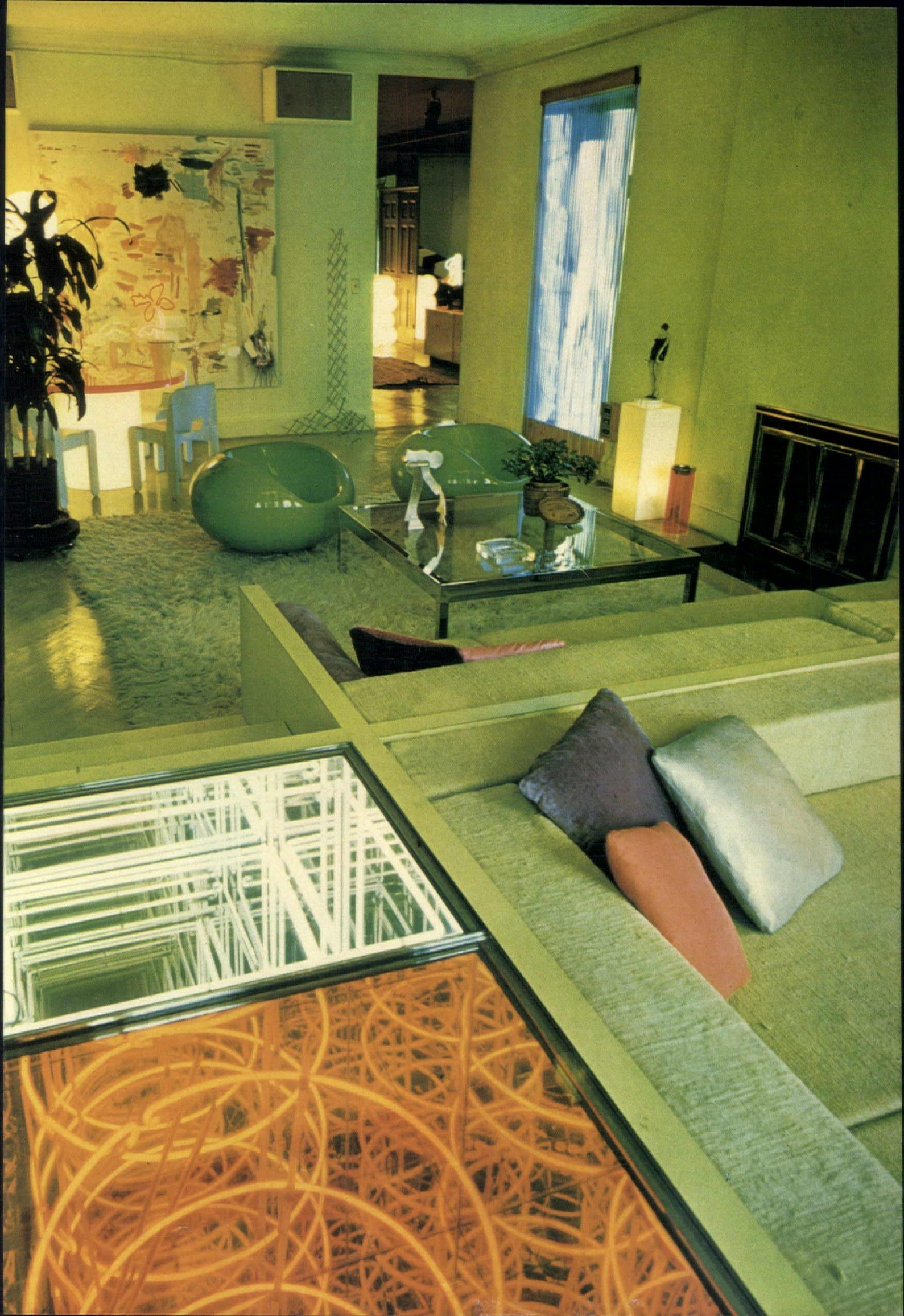
Inevitably, these interests had a sizable influence on the kind of apartment they wanted and the kind of decorative scheme they deemed right for the showing of their collection.

In the large living-room of their apartment on Central Park, New York, walls and ceilings are painted the palest green and the wood floor is stained to the same colour. Furniture is limited in quantity, striking in quality. Two 'Gyro' chairs designed by Eero Aarnio, made of green glass-fibre, and the seating in the conversation area is made of a matching plastic green laminate, and covered in heavyweight cotton, dyed to match. The pillows in the conversation area are made from silks, velvets, metallics and Indian fabrics.

In the dining-room a different pale colour scheme was introduced. Walls and ceiling are sky-blue, although the wooden floor is stained to the same green as that of the living-room. A specially-designed buffet can be brought forward on castors, so that Gordon Hyatt, who is by way of being a gourmet cook, can add last-minute nuances to his dishes or even, starting from scratch, prepare a complete meal. The top has a marble top, wood-block working surface and inset warming-unit.

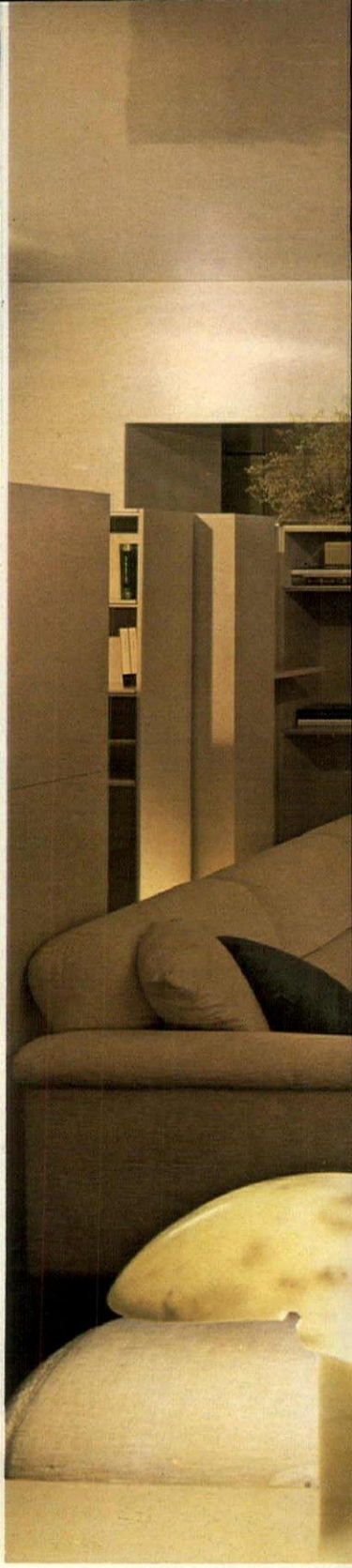
The dining-table consists of four equal squares of plastic laminate in off-white that can be separated to seat up to sixteen. The Breuer chairs are upholstered in off-white vinyls ●

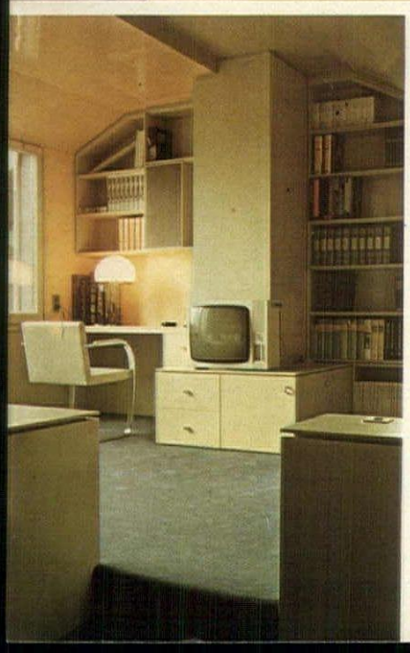
Above *Perspex table and neon daffodil in the living-area*
Left (top) *Dining-room, with wall painting by Allan D'Arcangelo, plastic laminate table and chairs designed by Marcel Breuer.* **(Centre)** *Mirrored entrance-hall and living-area beyond. The neon and Plexiglas sculptures are by Rudi Stern.* **(Below)** *Sunk conversation area in green plastic laminate, covered in matching cotton, the in living-area*
Opposite page *View from conversation pit towards the green glass-fibre 'Gyro' chairs, designed by Eero Aarnio*











SPACE COMPLEX

PHOTOGRAPHS BY JACQUES PRIMOIS

THE APARTMENT in Milan shown here was designed and decorated by Cini Boeri, one of the most eminent—and busy—architects now practising in Italy.

The flat was designed with an over-riding requirement for space, but the brief presented plenty of problems with odd room sizes, varying ceiling heights and differing floor-levels. The sense of space was further enhanced by the pale blue carpeting and lacquered ivory-coloured walls. This colour unity was continued in the unusually uncompromising range of shelving and storage units (and huge coffee table) designed by Cini Boeri. The angularity of these units acted as ideal foils for the deep deep sofas from Mobilia International. The resulting room has now become a fascinating exercise in three-dimensioned geometry, broken at strategic points by the exoticisms of the Flos and Archimede lighting units.

The dining area is set on a raised dais at one end of the living-room. Here the furniture is designed by Caccia Dominioni with chairs by Knoll.

The apartment's visual geometry continues with the adaptation of existing limitations: a writing corner, for example, has been infiltrated between sloping eaves and a buttress to which yet another, lower version of a Boeri cabinet acts as a stalwart podium.

The bathroom furniture was also designed by the architect, with the walls covered in brown silk. But perhaps the most spectacular of Cini Boeri's individual contributions to this spacious-seeming apartment is the kitchen, with its spectacular semi-circular steel surfaced working surface enclosed within its Formica shield. The moral seems to be: if a patron has confidence in a designer he should hand over everything ●

Above *Three views of the living-room.* **Left** *Built-in shelving in the writing corner.* **Right** *The kitchen.* **Far right** *The main bedroom*







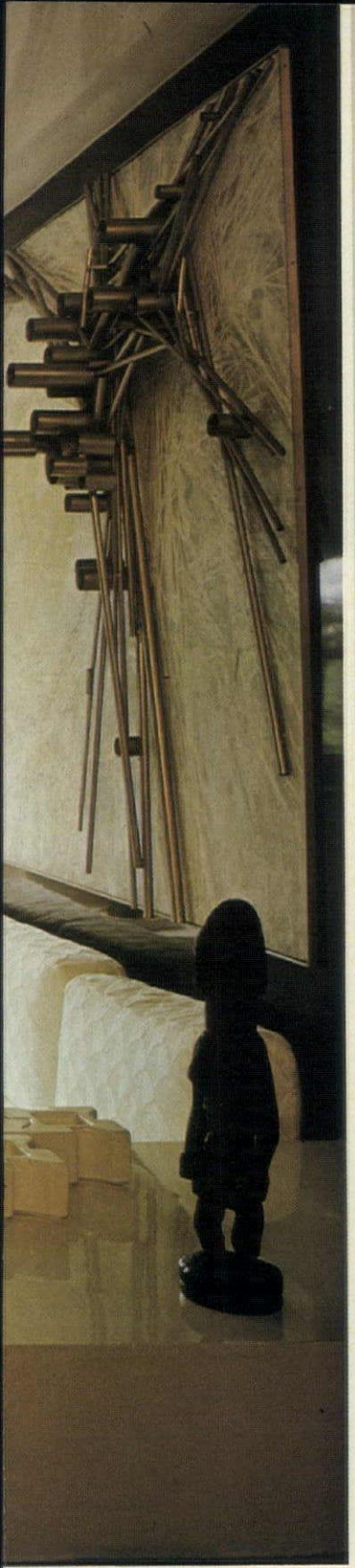
OPEN PLAN FOR A TWO-ROOMED FLAT IN MILAN

BY BRIGITTE BAERT
PHOTOGRAPHS BY
ALAIN DOVIFAT

WHEN ITALIAN designer-decorator, Carlo Gandini, set to work on this modern flat in Milan, his first aim was to introduce into the rooms a sense of space, allied with—and equally important—an element of cosiness. He has achieved these apparently conflicting goals by the skilful use of changes of floor-levels, plus a restricted but dramatically contrasting palette for walls and floor: darkest brown and pure white. Only the bedroom has been given a bold yellow-and-white treatment.

Although the living-room has been designed as open plan, it is divided into three distinct areas: for sitting, working, eating. These divisions are subtle to the eye but highly effective in practice. Seating is in the form of paralled, built-in units on either side of a sunk area, focused on a large







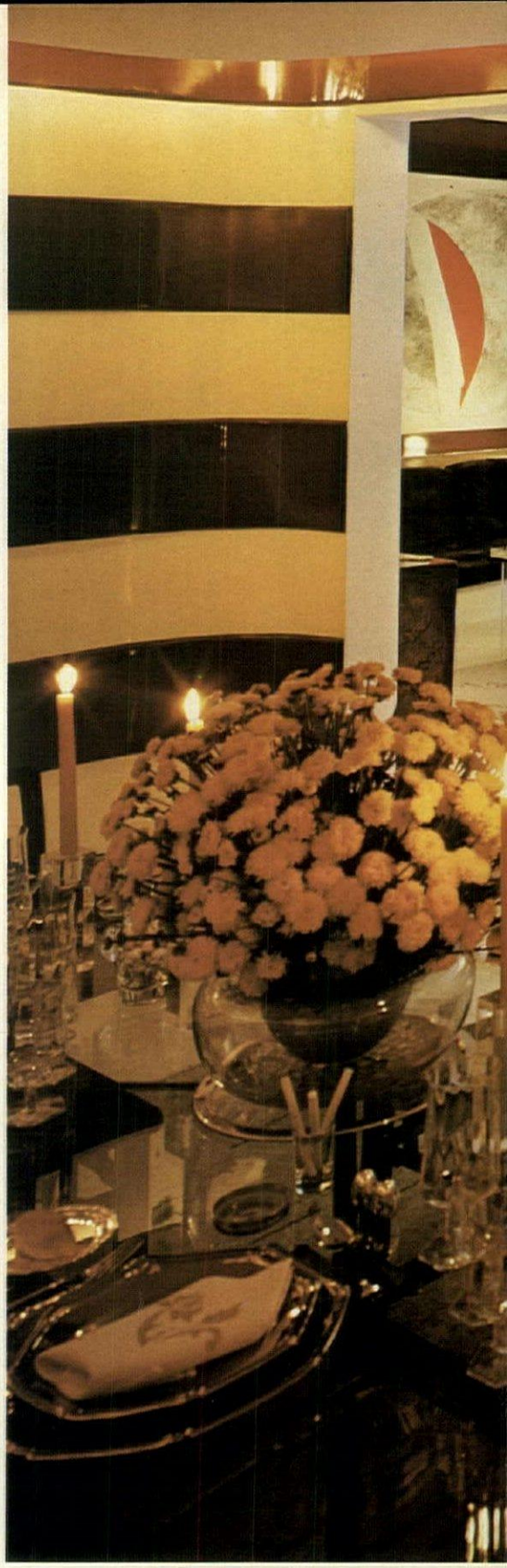
bove *Conversation area, with uilt-in seating and white-painted iling specially lowered to rrespond with the sunken floor level*
eft *Another view of the seating area, owing a picture by Mino Modugno*
bove right *Yellow-and-white bedroom*
ight *The home-office*
ar right *Ship-shape door leading the galley-like bar-kitchen*





indow overlooking a tree-filled arden. The cushioned, bench-type nits are all white, bridged by long-ile white carpet. The second area-ithin-an-area is the home-office, ith a desk-shelf along one wall, plus ore shelving above. The third area s to the left of the seating pit and as a tiny bar-kitchen, no larger than walk-in cupboard, opening off it, ith the bare essentials for occa-ional meals at home●





INSIDE DESIGNING FOR OUTSIDE VIEWING



BY BRIGITTE BAERT
PHOTOGRAPHS BY ALAIN DOVIFAT

HOWEVER well versed the reader may be in modern design, he or she would be hard pressed to say, without hesitation, in which city, country—or even continent—this flat is situated. In fact, it is in Rio de Janeiro, but the *amateur* could well have guessed New York, Rome, Paris or London.

The flat is the work of Alberto Pinto, the Paris-based designer, several of whose schemes have been shown in *House & Garden*. His brief was simple. The flat was to be designed for use mainly in summer (due to its proximity to the yacht club) and every possible advantage was to be taken of the outlook.

First of all, M. Pinto decided to open up the living and dining areas to form one large room looking out to the bay of Rio de Janeiro. Seating is either free-standing or in the form of built-in sofa units, with brown-painted platforms behind, set against the walls which are also painted brown. These platforms house stereo equipment, concealed lighting and sunken plant-holders, as well as provide bases for decorative *objets*. Colours are cool: white for the carpet, blue-and-white for the sofa.

The dining-area is circular in shape, its contours outlined with dark brown and white horizontal banding. The glass-topped table was designed by Alberto Pinto.

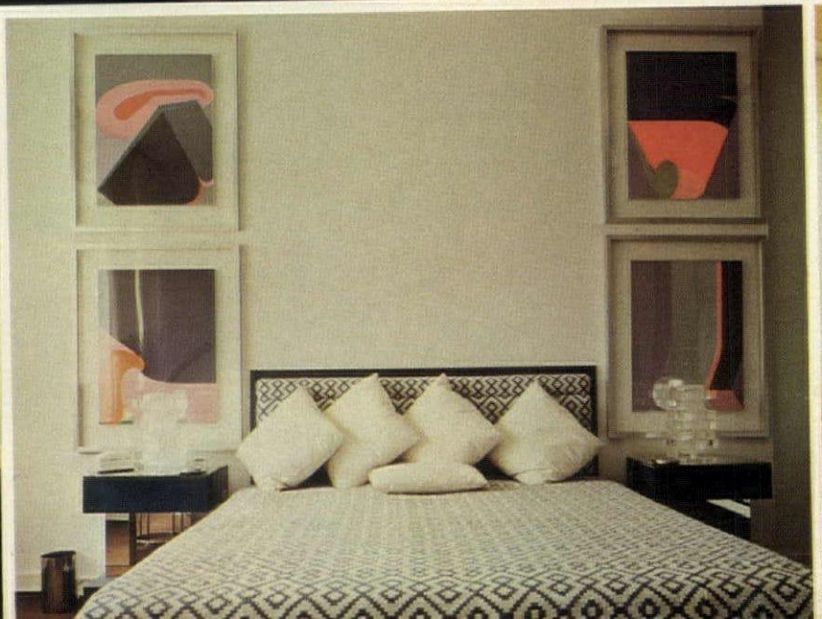
The main bedroom has a blue-and-white fabric used to cover the bed, which is set between four symmetrically-hung abstract paintings by Lukens. The bed in the guest's bedroom is covered with a hand-made yellow patterned fabric. The side table in this room was also designed by Alberto Pinto●

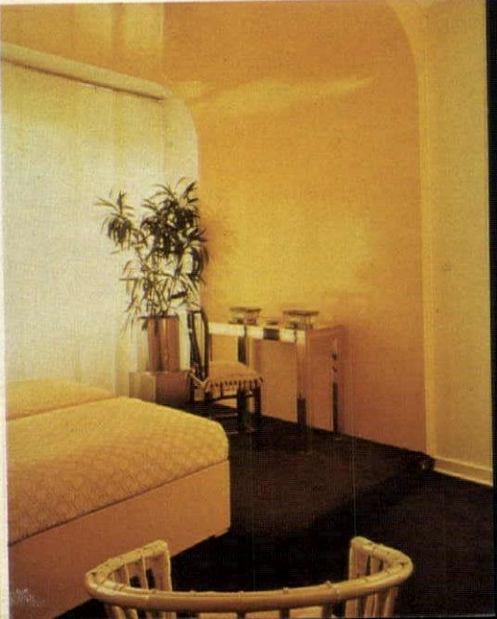
Above *Night and day views of the sitting-area, with panoramic views at left*
Above right *View from the horizontally-striped dining-area to the sitting-area and bay beyond. The light-sculpture-cum-coffee-table between the sofas was designed by Ronaldo Ferri*
Near right *Hall with plant-holder and 'smoked' mirror across one wall, plus side-table designed by Alberto Pinto*
Centre right *The main bedroom*
Far right *The guests' bedroom*

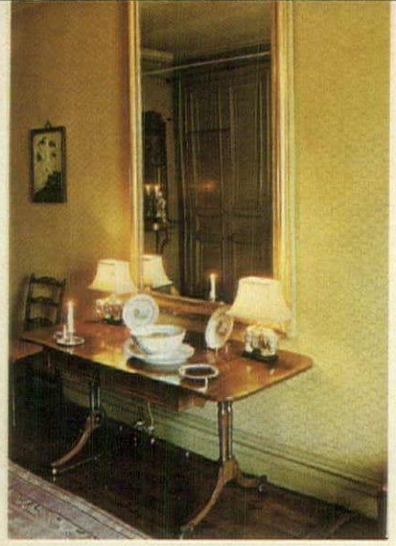












SEVERAL WORLDS

PHOTOGRAPHS BY JACQUES BOUCHER

MOST READERS seeing these pictures would probably be likely to place the interiors in a country house deep in Wiltshire. Certainly not in an *appartement* just off the busy Rue Faubourg St Honoré in Paris. Yet that is where they are.

They are the home of an American fashion writer, set on the second floor of an eighteenth-century *hôtel particulier* (or mansion, as the English would probably have it).

After her divorce in New York, the owner of the flat moved all her worldly goods to Europe and, after much searching, found this flat through somebody else's divorce. Ill winds and all that . . .

She had no decorator apart from an exuberant Russian painter and they did the rooms one by one with a certain degree of feverish activity in the mornings, as the Russian's energies were apt to be muted after the red wine of *dèjeuner*.

To her delight and surprise everything—from carpets to curtains—in her New York apartment fitted the new Paris place. So, too, did her unusually pleasing English eighteenth-century pieces, Queen Anne screen, Georgian sofa table, girandoles, early American side-chairs.

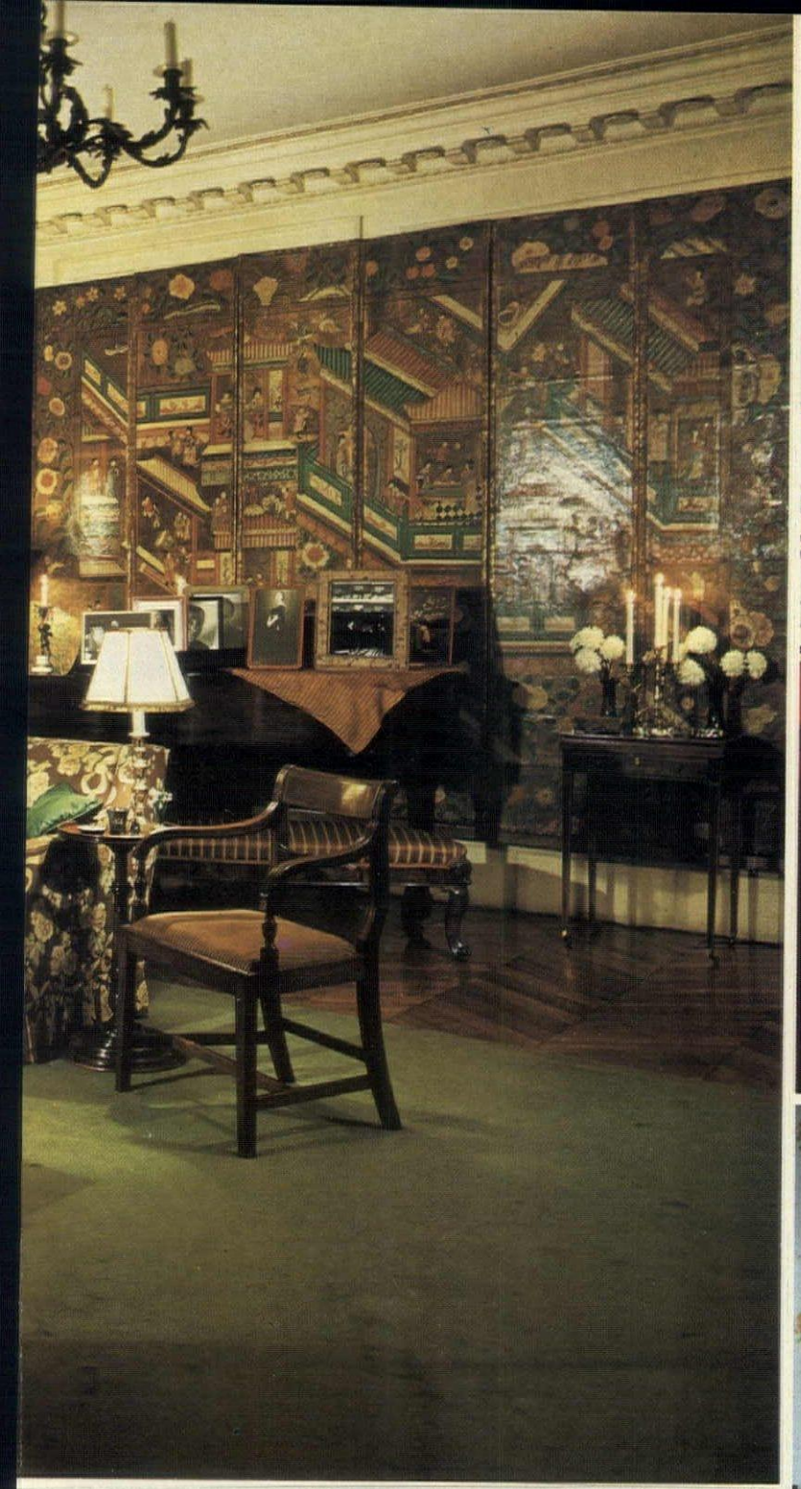
The sitting-room and dining-room make a perfect pair of rooms for entertaining, a good deal of which goes on here. But, for evenings alone, the small cosy book-filled library, with its recessed day bed, is a perfect escape.

In such a way do some people have the best of several worlds ●





Above *Oriental motifs in the hall.* **Near right (above)** *The salon with Queen Anne screen, chintz-covered sofas.* **(Below left)** *Dining-room, with Chinese wall panels and a fine collection of Lowestoft china. The table is Hepplewhite.* **(Below centre)** *Eighteenth-century four-poster in the bedroom.* **Far right (above)** *Recessed daybed in the library.* **(Below)** *'Early American' guest-bedroom*



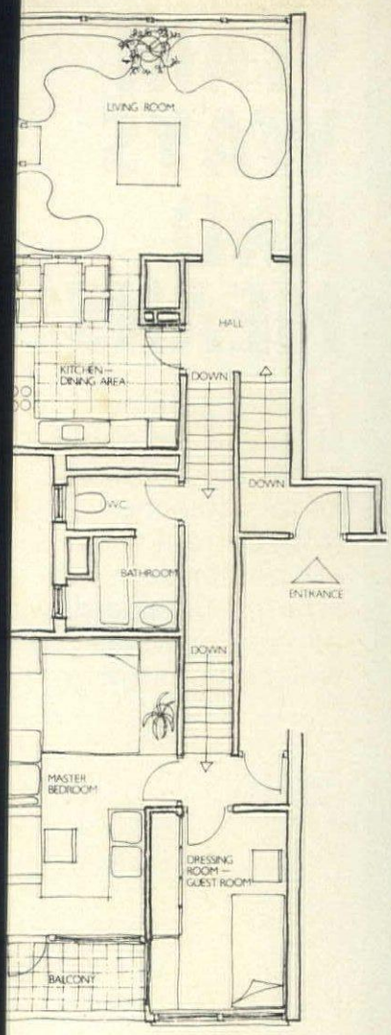


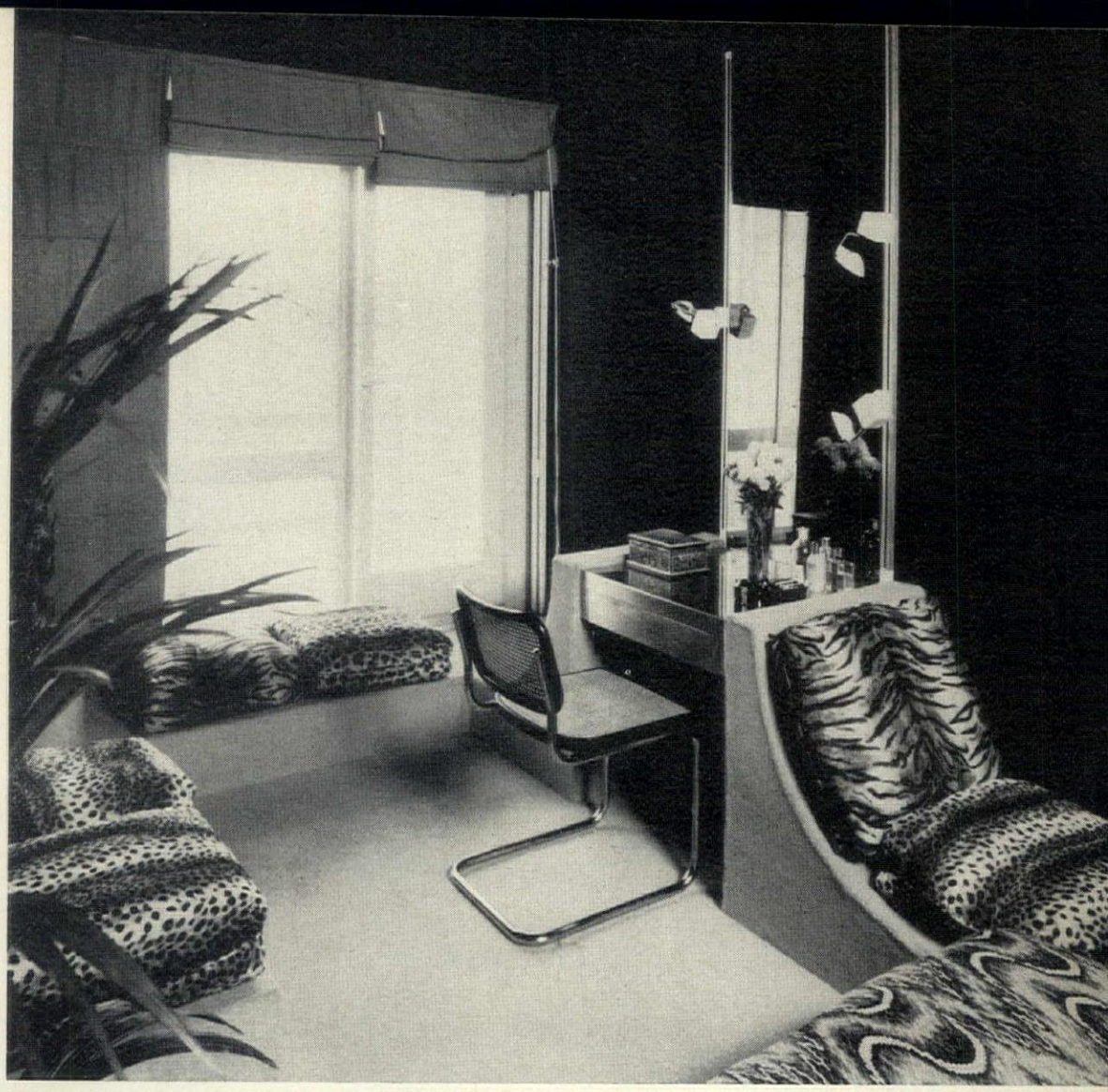












COPING WITH THE DECIBELS

PHOTOGRAPHS BY JOHN WINGROVE

EWART YOUNG, the owner of the ondon flat shown here, is manager various pop groups. His job takes m abroad a good deal and he felt he eeded a place where he could both lax and entertain friends and busi- ss associates. To this end, his flat d to be relatively easy to maintain, d to have a particularly foolproof undproof system, both to provide sulation from outside traffic noise d to prevent any disturbance to eighbours from the music inside.

In its original state, the flat had tle character, although there was nsiderable potential—as well as roblems—thanks to the fact that it on several levels. From the en- ance door, a short flight of stairs ads straight down to the living- oom, which has a kitchen recess. rom here, another flight of stairs ads to the small bathroom and wc ow knocked into one room). The airs continue down to the master edroom and spare room, which has been converted into a dressing-room-cum-occasional-guest-room. As the staircase was such an important element in the flat, David Resnick Associates, who carried out the interior design, decided to make the most of it. (The splendid results are shown on page 131.)

The living-room is designed as a totally beige box, a neutral background for the sculptural green seating units. Walls, ceiling and double entrance doors are all sprayed with beige flock which increases thermal and acoustic insulation. The window wall has floor-to-ceiling mahogany slatted blinds which give the illusion of full-height windows. Similar blinds have been used to divide the living-room from the functional kitchen/dining-area.

In the main bedroom, the only free-standing furniture is the dressing-table chair. Dark felt is used for walls and ceiling, a handsome foil for the bright yellow seen in the bedcovering, specially-built bed and seating platforms, bedside tables and dressing-table. Full-height sepia-tinted mirrors behind the bedside tables visually enlarge the room ●

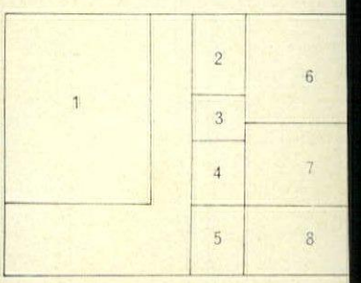
pposite page (above) *Sitting-room ith sculptured foam seating and iew of the kitchen through slatted inds.* **(Below left)** *Master bedroom ith vertical lighting tracks.* **This age (above)** *Another view of the ain bedroom, showing specially-built ating platforms.* **(Below right)** *itchen/dining-area with cork-tiled alls, floor and ceiling.* **(Below left)** *mall bathroom, enlarged by mirrors*





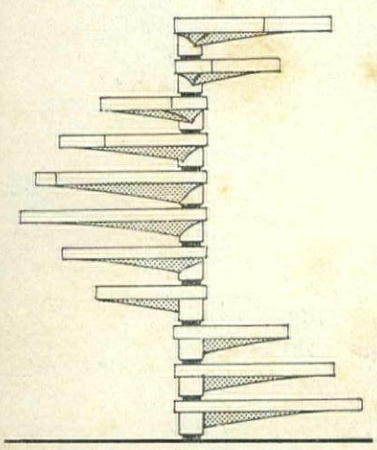
STAIR WAYS AND MEANS

There's nothing standardized about stairs these days as this selection from current models —whether spiral or straight-up-and-down or even curved— well demonstrates



1 Sculptured steel staircase designed by Roger Tallon Editions Lacloche, about £600·00, to order from Zarach, 183 Sloane Street London SW1
2 Concrete spiral stairway, type CS, for interior or exterior use. The treads are pre-cast in a light-weight concrete and cost about £25·00 per rise. Inquiries to Spiral Staircase Systems, The Mill, Glynde, Lewes, Sussex
3 A circular stair well of exposed brickwork in a compact family house designed by Martin Sylvester
4 'Spirotread' staircase by Pedley Woodwork. In white lacquered pine, as shown in picture, it costs £12·87 per tread (also available in unfinished pine at £8·75 per tread, and teak at £17·00 per tread). Ballustrading made to customer's choice. Inquiries to Pedley Woodwork, Shirelhill Works, Saffron Walden, Essex
5 and **8** Two views of the open, grey-carpeted stairs in a New York house designed by Paul Rudolph
6 An example of a custom-made staircase by Spiral Staircase Systems, in conjunction with architects, Searle Row and Smith, designed for a London bank. Inquiries to Spiral Staircase Systems (address above)
7 Lacquered wood staircase designed by Antony Redmile for the living-room of his house in Pimlico

An architect designs a concrete spiral staircase for outdoor-indoor use

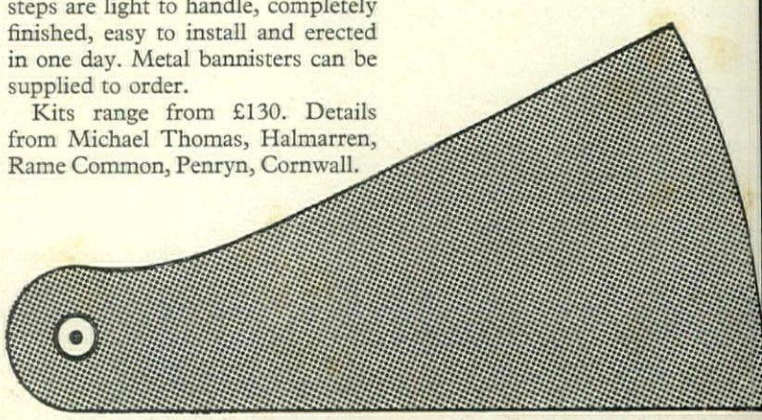


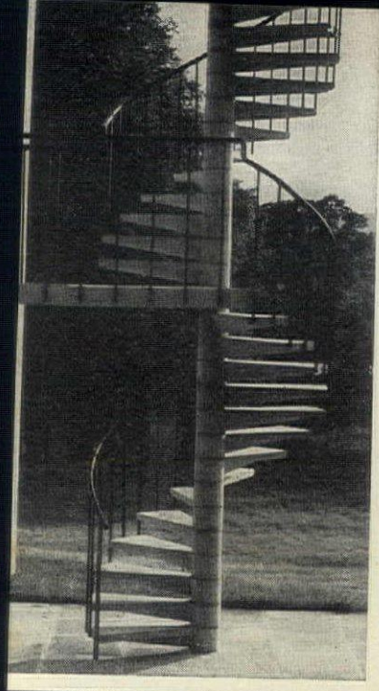
Architect Peter Subbs of Truro in Cornwall has designed a spiral stairway (for which the patent is being registered) in which the steps, made from concrete, are cantilevered from a central pillar.

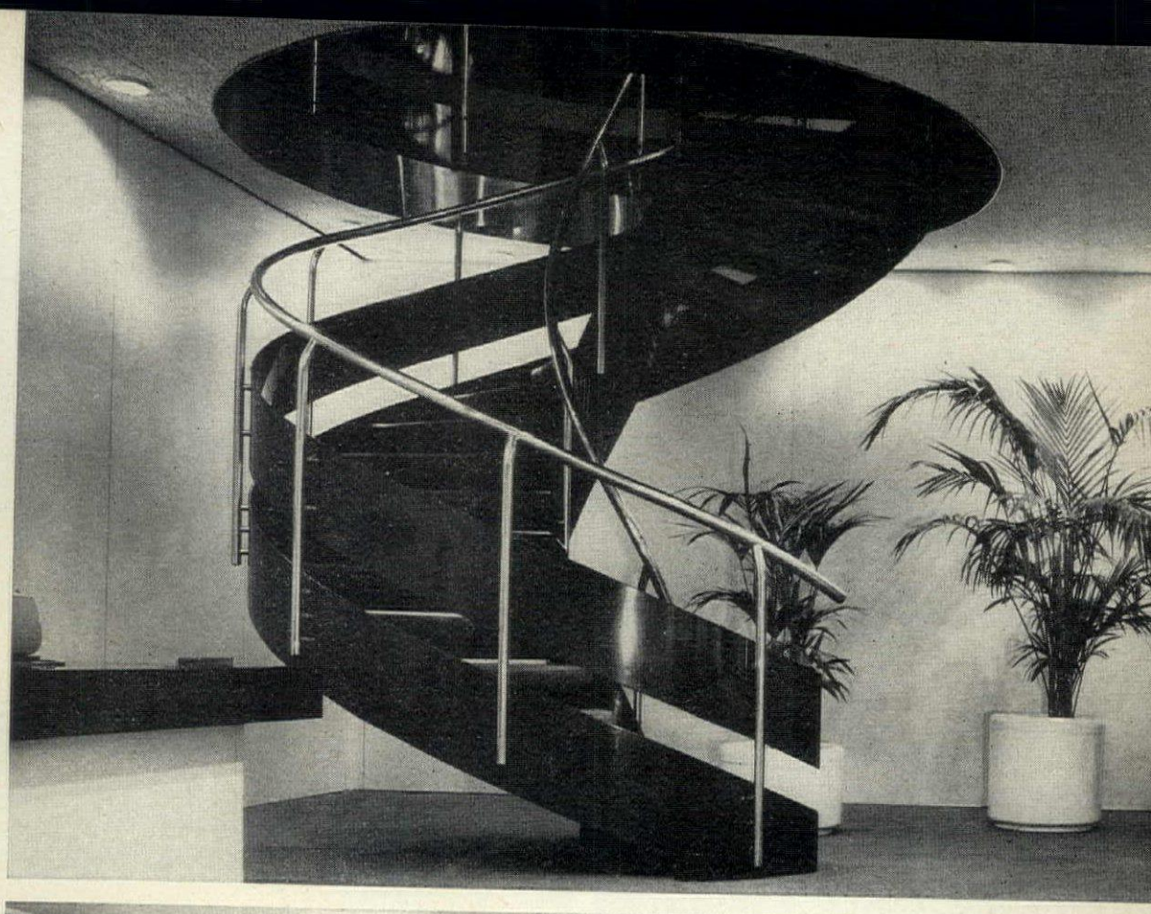
The steps can be finished in various colours in plastic paint. Recommended colours are white, red, black, blue and yellow.

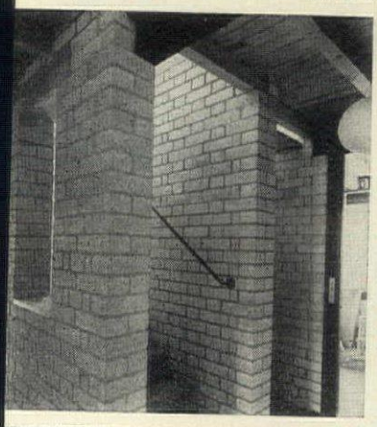
Each step is slid down on to a two-inch pole embedded and anchored at least 18 inches into the ground. Each step is then cement grouted and anchored at the landing stage. The mounting pole can be taken right into the roof or cut 3 ft above the top step to act as a top rail. The steps are light to handle, completely finished, easy to install and erected in one day. Metal bannisters can be supplied to order.

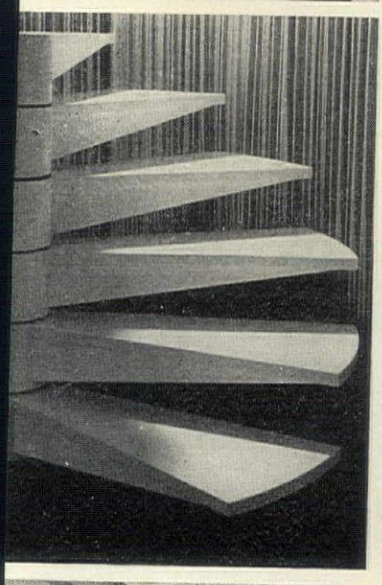
Kits range from £130. Details from Michael Thomas, Halmarren, Rame Common, Penryn, Cornwall.













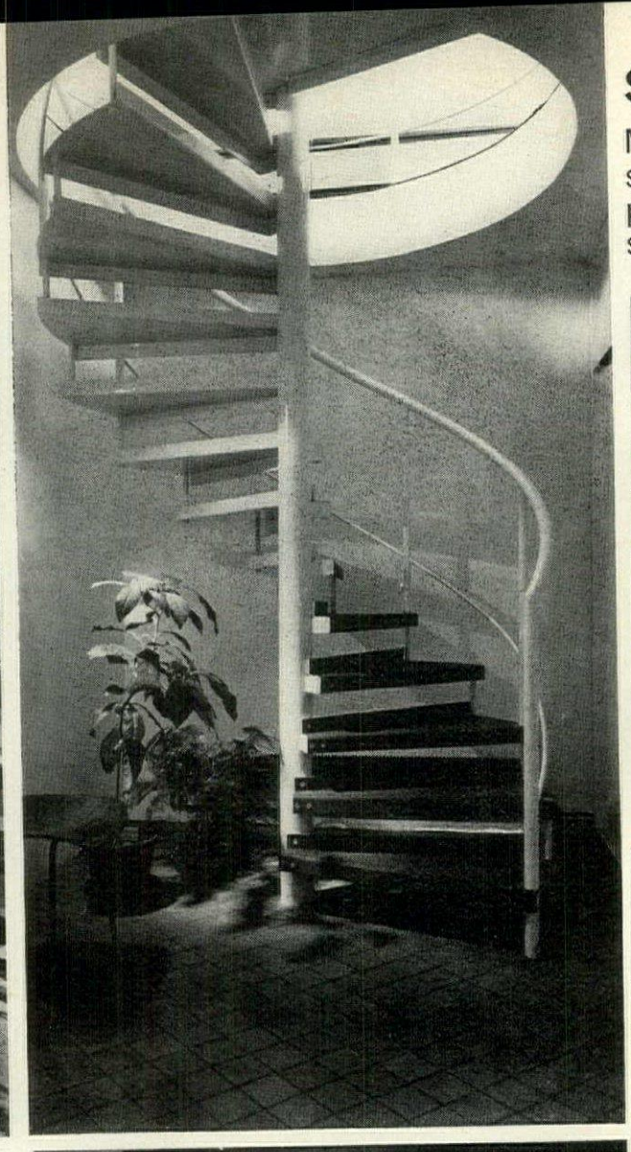




STAIRS *(continued)*

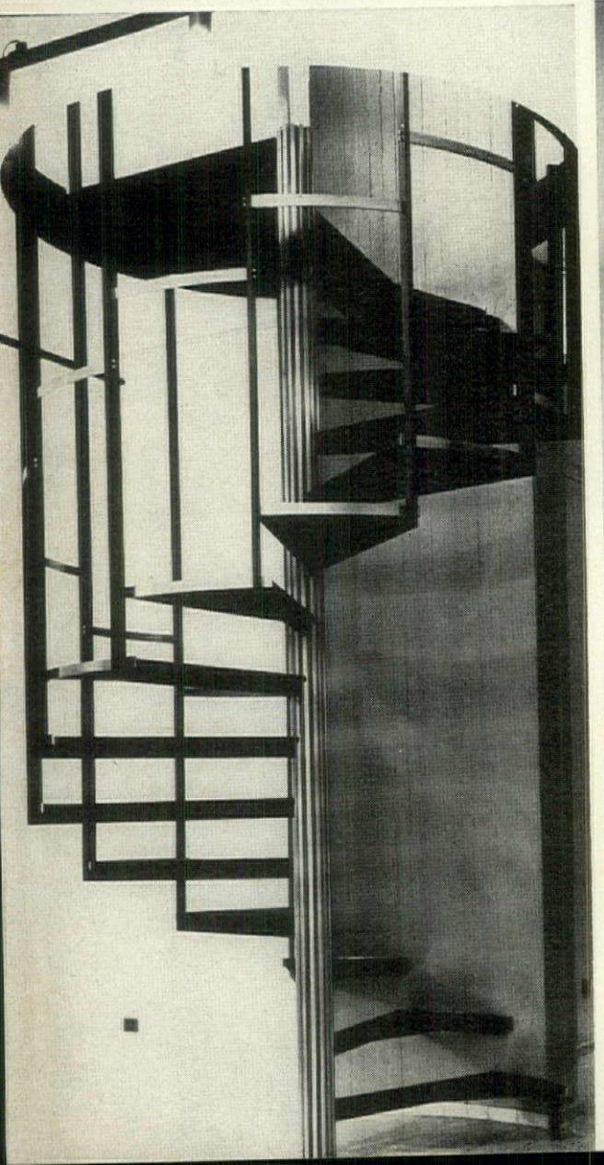
More examples of staircases in current production and others specially designed

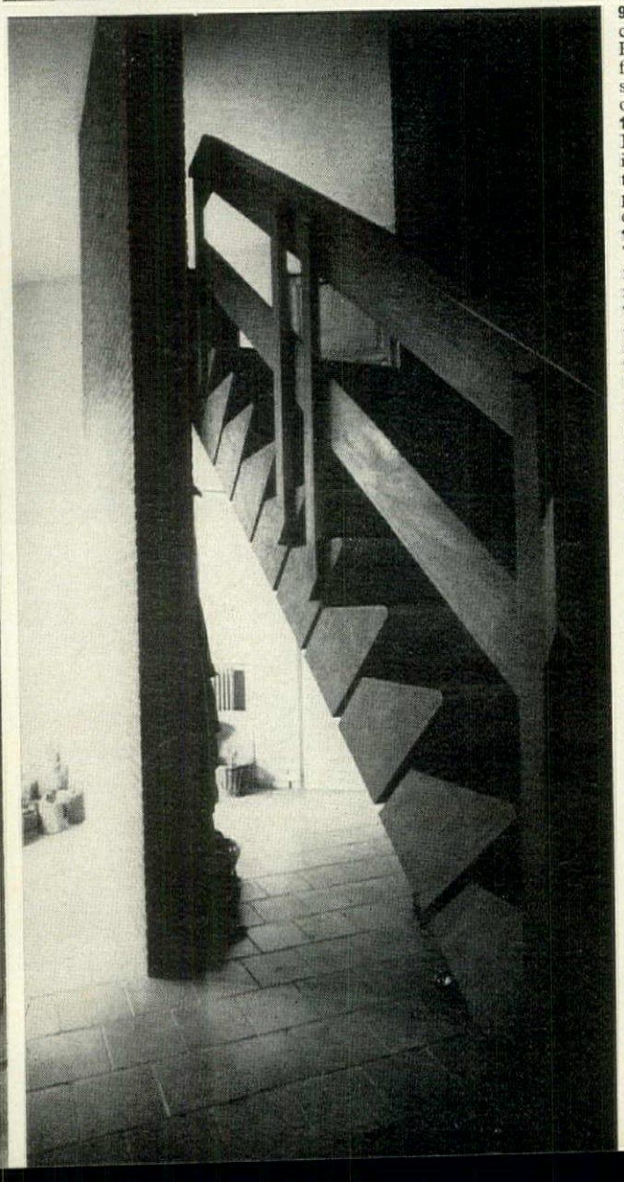






9	10	13	14			
11	12		15	16	17	

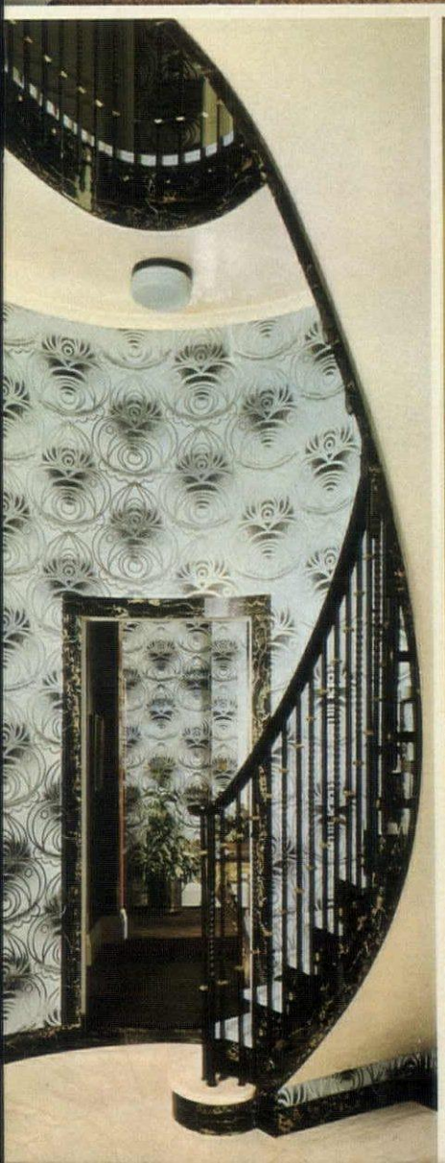


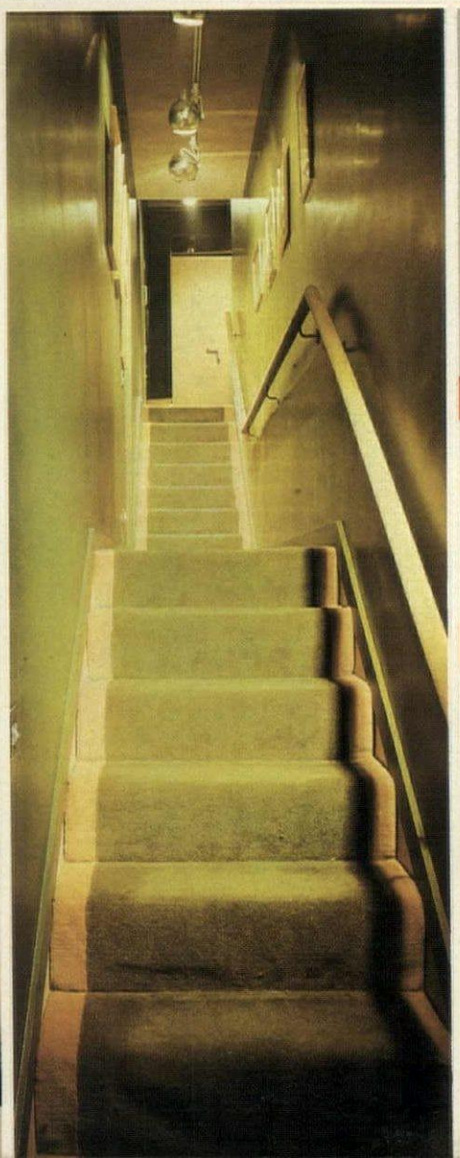


9 Timber stairs in a top-floor flat converted by Edward Rothermel of Rothermel Cooke and Edwards. Seen from the living-room the line of the stairs is continued as shelving along one wall of the living-room
10 In architect Peter Collymore's small London house, the steel spiral staircase is an important feature. It ascends from the hall to the roof terrace, thus providing top light for the central area of the large living-room
11 Spiral staircase, designed by Marion Tournon Branley for a flat in Paris, is built round a central pillar and has metal supports which also act as handrail
12 Timber stairs in Pierre Culot's converted eighteenth-century farmhouse in Brussels
13 In Denis Hulme's modern house, by architects Broadway and Malyan of Weybridge, the steps leading from the lower entrance-hall to the half-landing have rubber treads and are carpeted underside. The tubular handrail is of brushed stainless-steel
14 In a room of natural colours and finishes, timber stairs are cantilevered from an exposed brick wall. The house (in Rome) was designed by Gae Aulenti
15 An ornate wrought-iron ballustrade winds up the stairway of a London flat designed by Robin Anderson
16 Green-carpeted stairs with a three-inch beige border in Stewart Young's London flat designed by David Resnick. (See pages 126-127)
17 Steel ladder-type steps leading to a studio/workroom in architect Giancarlo Nocentini's converted farmhouse outside Florence

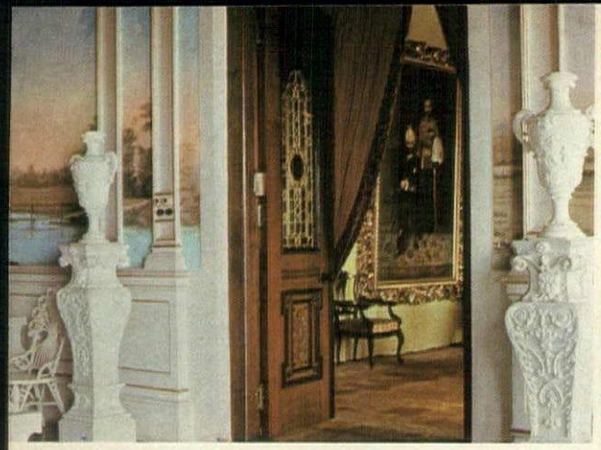
Manufacturers of spiral staircases, apart from those already mentioned, include: BIRMINGHAM GUILD, Grosvenor Street Works, Birmingham B16 8HI; W COOPER & SON, Unit 7, Elizabeth Industrial Estate, Juno Way, New Cross, London SE14; SAFETY TREAD, Crown Wharf Ironworks, Dace Road, Old Ford, London E3; SEBRY, 57 Britton Street, London EC1; STYLE FITTED FURNITURE, Spacemaker Works, Leigh-on-Sea, Essex SANTALAND Enterprises, 29 Finedon Road Wellingborough, Northamptonshire

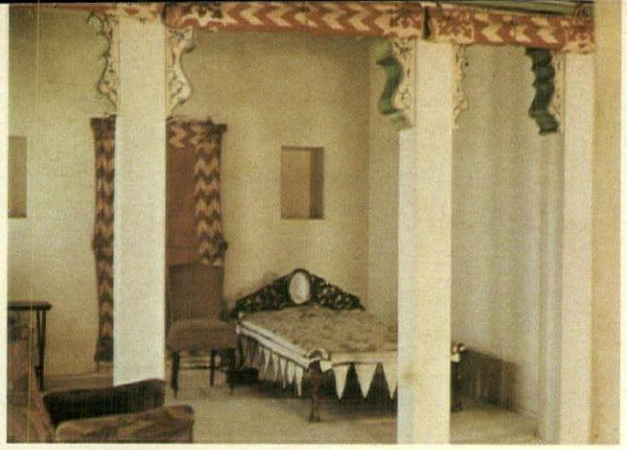












For hundreds of years Western designers and decorators have been borrowing from the motifs of the East, and vice versa. Here Julian North tells the story of the beginnings of that long plagiarism, illustrating his theme with colourful examples from East and West

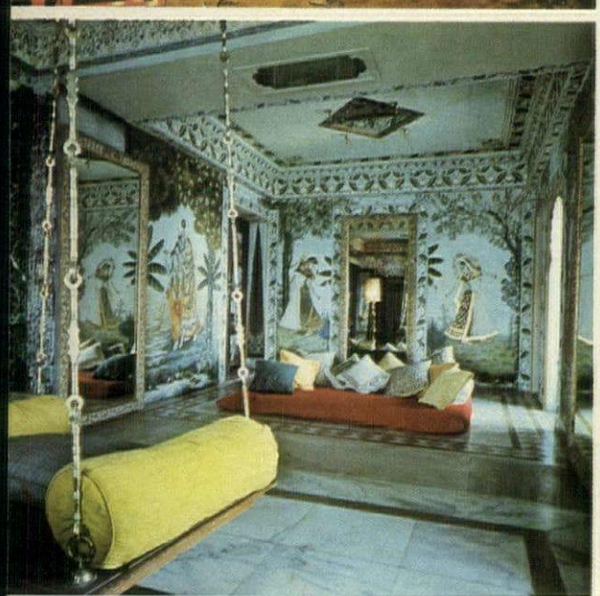
TWO-WAY ORIENTAL TRAFFICKING

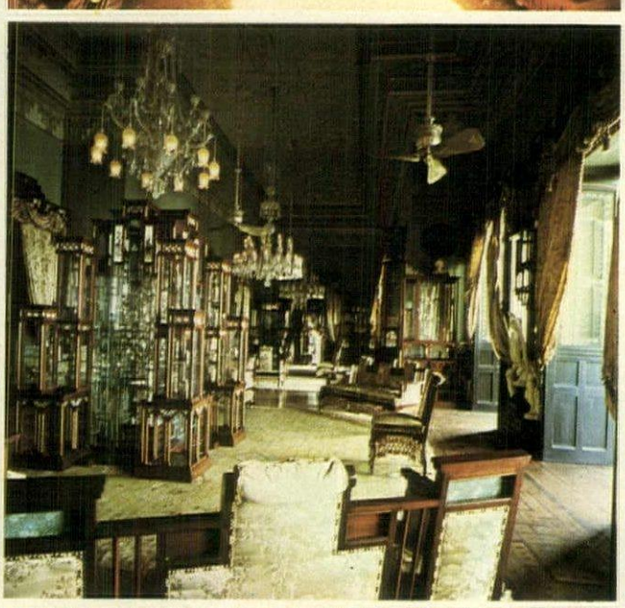




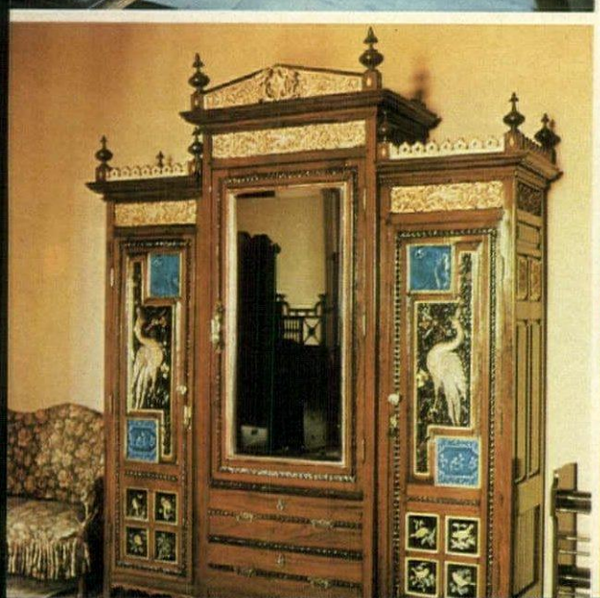
THE LEGEND of Cathay, sponsored b that greatest of all travellers, Marc Polo, in his book *The Description the World* written at the very end the thirteenth century, whilst he wa a prisoner-of-war in a Genoa ga after a clash between the fleets that city and Polo's native Venic has never lost its appeal to Wes terners. Indeed, only in compara tively recent times have the traveller tales been accorded the full measur of authenticity which was their du To his contemporaries, Polo wa something of a tale-spinner, collecto of curiosa rather than a recorder facts.

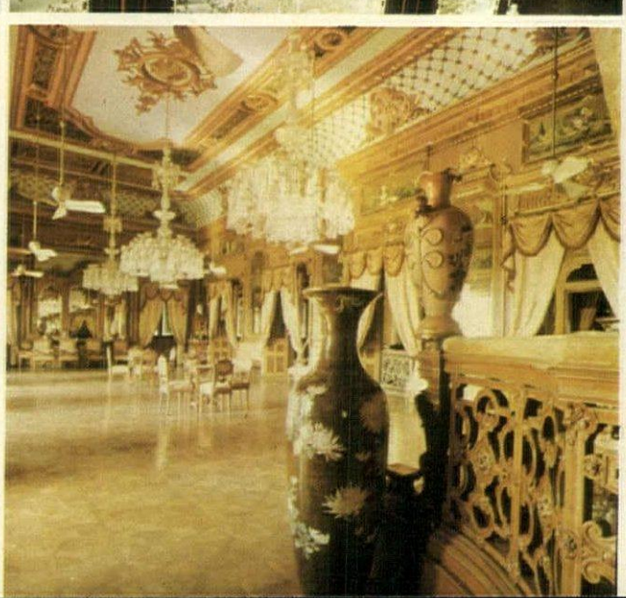
But the exotic appeal of distan Cathay persisted and persists, an still shows no sign of fading. Orien tal influence—Middle Eastern an Far Eastern—still touch and colou

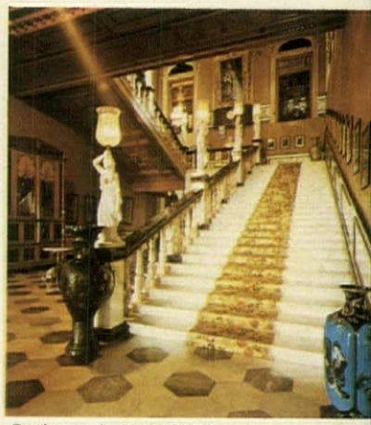




This page *Views of three of the richly furnished and decorated princely palaces of India, photographed during a recent visit by Bruno de Hamel*
(Top row) *(left) Looking from the hall to the Nizam's study at the palace of Falaknuma. (Right) Indian decoration in a delightful—and comparatively simple—palatial bedroom.*
(Second row) *(left) Chinese room at the Rambagh palace, Jaipur (now a hotel). (Right) Billiard-room at Falaknuma, with oriental detailing amid occidental inspiration*
(Third row) *(left) Bridal suite at Lake Palace, Udaipur (also a hotel). (Right) Drawing-room at Falaknuma*
Bottom row *(Left) Decorated wardrobe and (right) ballroom, both at Falaknuma*
Opposite page *Living-room with vast lacquered, folding Coromandel screen oriental rugs and lots of cushions, evoking the exotic atmosphere of the East, in fashion designer Ken Scott's flat in Milan*







Staircase-hall at Falaknuma

PHOTOGRAPHS: BRUNO DE HAMEL, HORST



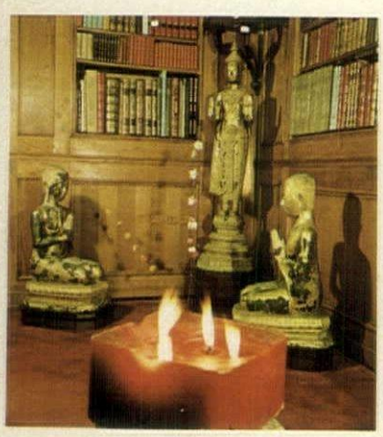


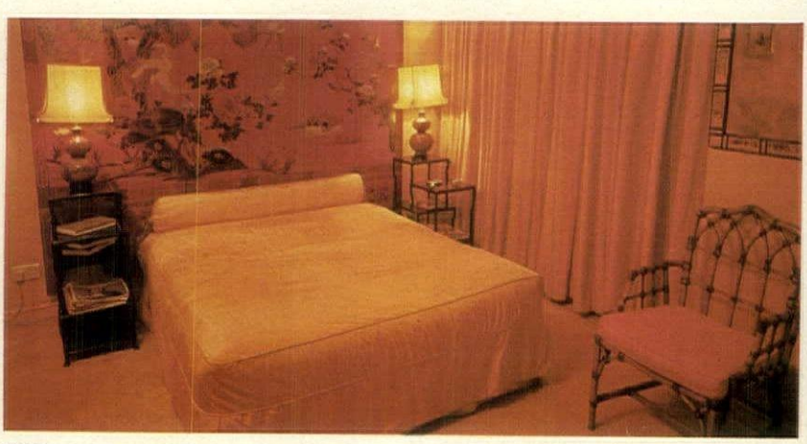


our decorative styles in the West. What Marco Polo's Ciandu was for Coleridge's Xanadu, and the port of Canton was for Sir William Chambers' pagoda in Kew Gardens, a multitude of equally potent motifs and symbols are for thousands who will never become great poets or architects.

Hugh Honour tells part of this interwoven tale in his classic study of *Chinoiserie*, but for the seafaring and colonizing British in particular, oriental influences were apt to start much nearer the longitude of Greenwich than distant Cathay. That long-resented tenure of India by the British resulted in other less earthy themes than the courage of the

Above *Chinese wallpaper and an Indian rug in the Paris flat of Mr and Mrs Claude Giroux, decorated with the aid of Zajac & Callahan*
Below left *Eastern statuettes in the apartment of Prince Alessandro Dado Ruspoli, shown in last month's issue of* House & Garden
Below right *Chinoiserie-style bedroom, designed by the John Michael Design Consultancy for John Michael and Sonia Ingram*
Right *Contemporary Western interpretation of an oriental theme in a modern flat in Paris, designed by Jacques Simon*





PHOTOGRAPHS: BOUCHER, GHERGO, BACHMANN, MORTIMER







Above *Traditional Moroccan motifs assembled with modern flair in a house designed by Philippe Tallien and Claude Chauvin for artist Vincent Roux. Intricately cut-out antique screens contrast with the bare white walls; the fireplace is a copy of a design at Glaoui in Marrakech. White leather-covered poufs provide simple seating*
Left *Chinoserie canework chairs, set round a cloth-hung table, in Graham and Sally Griffith's eighteenth-century farmhouse in Somerset*
Right *More canework chairs, seen here in an alfresco, roof-top dining-area in Rome*

gurkhas, the tenacity of sherpas, the necessity of tiffin. The Royal Pavilion may be the most obvious and resplendent evidence we have of decorative Hindoo influences on our architecture and interior design, but there are others, from the subtleties and sophistication of Sezincote in the Cotswolds to the invincible popularity of the suburban bungalow (from the Hindoo *bangla*, 'belonging to Bengal', as the Shorter Oxford reminds us).

Thus the whole Orient opens its vast treasure-trove of decorative themes and motifs to the inquiring—and acquisitive—occidental designer, whether he is an eighteenth-century furniture designer, one Thomas Chippendale, borrowing from the Chinese in evolving what he deems to be a highly personal fret motif, or a Victorian architect, one Owen Jones, compiling his exhaustive design manual, the masterly and monumental *Grammar of Ornament** and borrowing widely from the vast resources of oriental ornament—Arabian, Turkish, Persian, Moresque, Indian, Hindoo, Chinese.

In our time the unashamed borrowing continues. Interior designers and decorators have never been so keen on carpets from Samarkand to Sinkiang, silks from Thailand or Ceylon, wickerwork from Hong Kong, ceramics from Iran . . . a never-ending series of exotic importations. And, fortunately, the East

**First published in 1856, reprinted last year by Van Nostrand Rheinhold.*

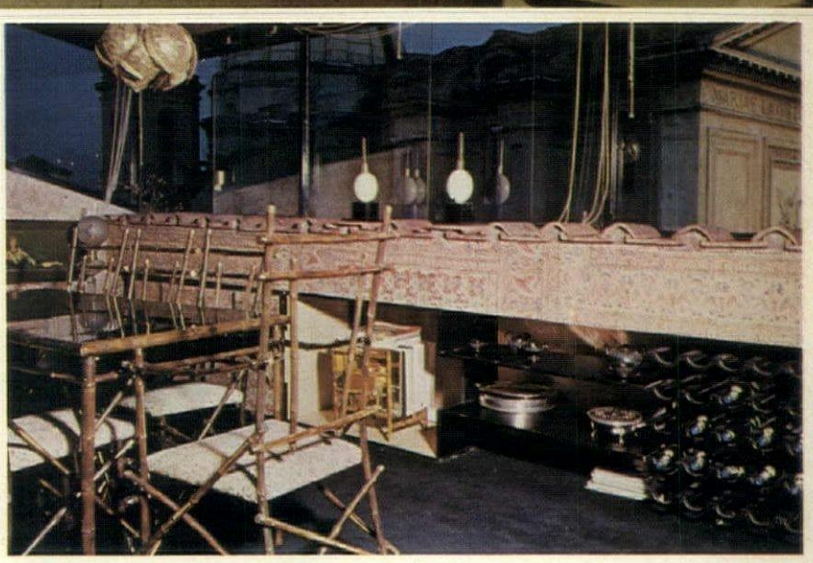
TOGRAPHS: BACHMANN, WILLIAMS, GHERGO



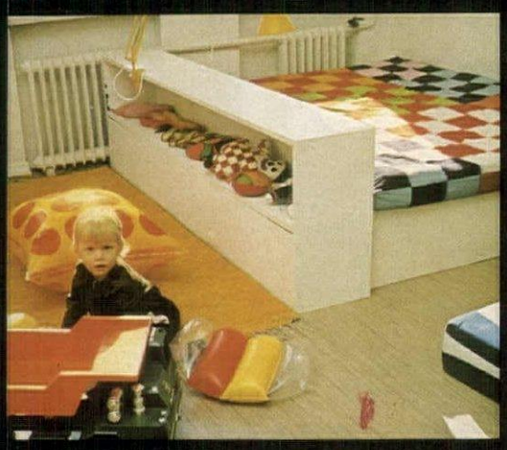
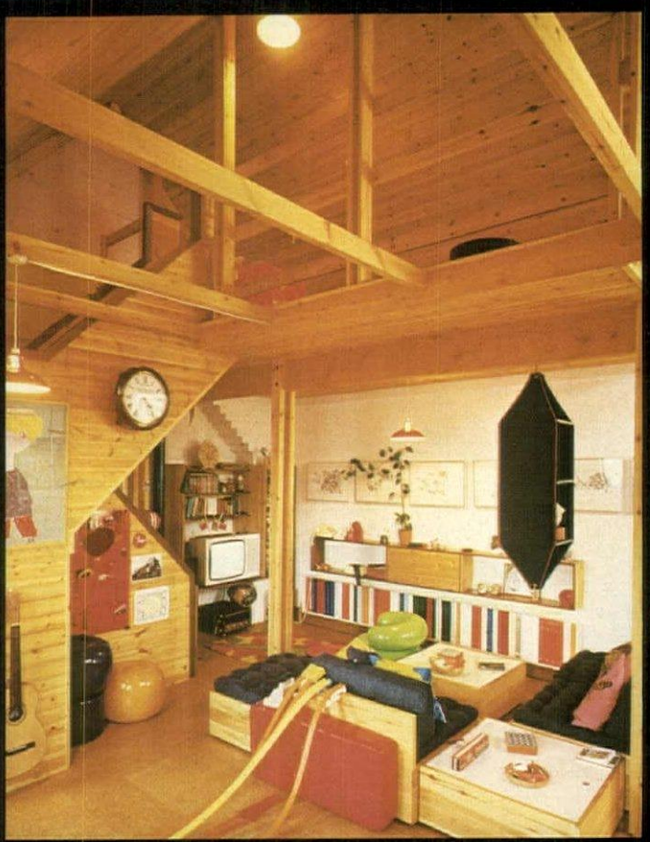
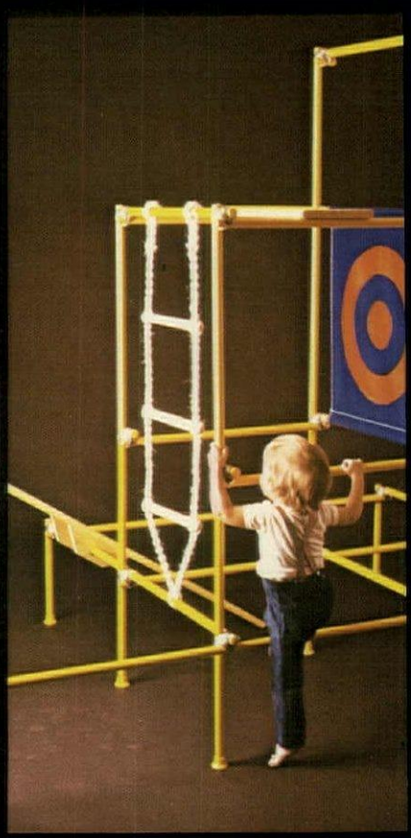
as come to mean, at least as far as ecoration is concerned, much that earlier times was included under ich romantic headings as Barbary, Mauretania and so on—in short, orth Africa. With stores such as tock and Serendipity importing oods from Morocco as well as fghanistan, the East has a very wide eographical and decorative connotion. 'Eastern' is a very flexible rm.

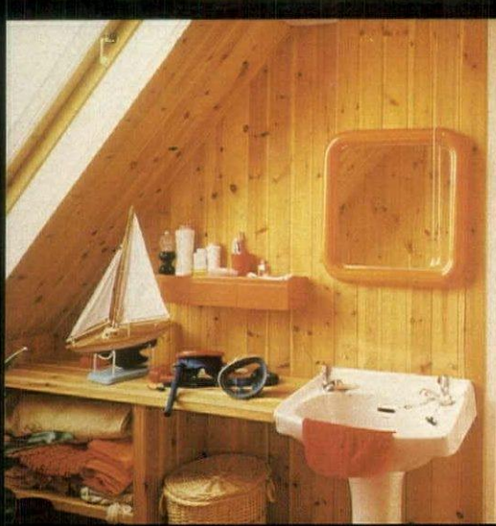
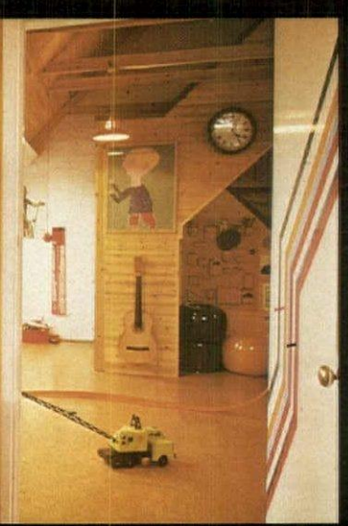
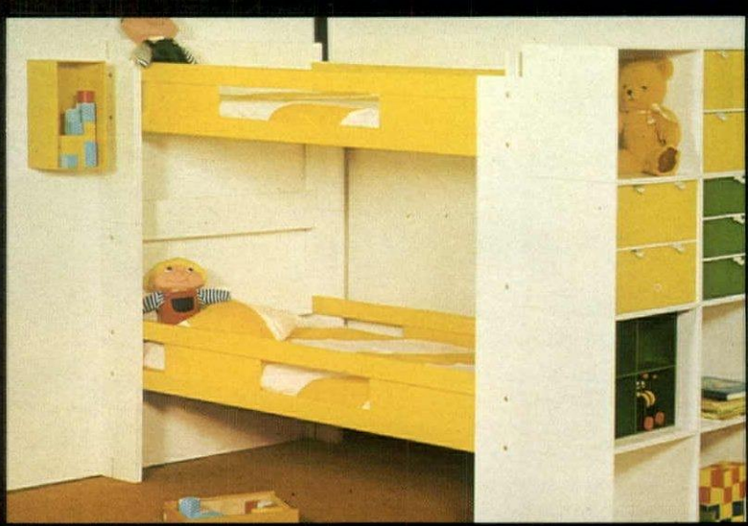
While Western designers have equently turned to the East for spiration, many of the vast and oulent palaces built by the Indian aj at the height of its power owe a reat deal to occidental ideals and leas. Taste, it seems, is a two-way affic. The palace of Falaknuma at Hyderabad, for example, could be described as orientalized-Nash-out-of-Palladio-out-of-any-Greco-Romano temple. It was built by a rich Indian merchant in late nineteenth century, but the ruling Nizam, piqued that anyone should have a grander palace than his own, later bought it. He never lived in it, although it was opened up very occasionally for entertaining (the state dining-table seats one-hundred-and-ten people.)

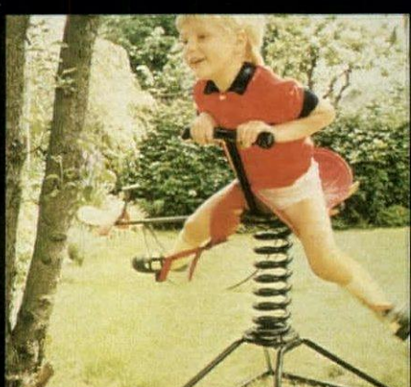
On a recent visit to India, Bruno de Hamel photographed some of these fairytale palaces, containing what must surely be amongst the richest interiors in the world, and some of the results of his trip are shown on page 132●

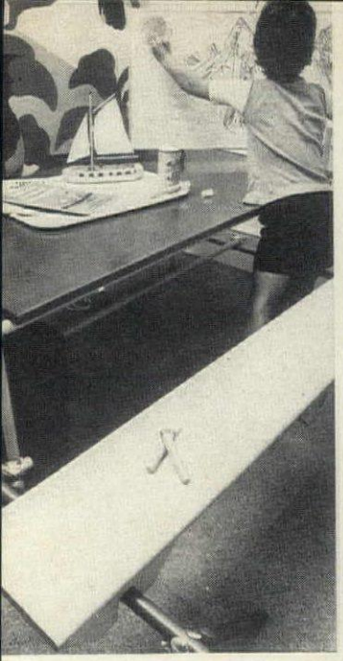






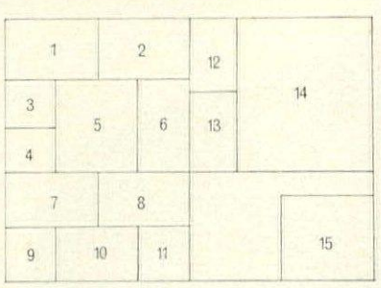




HOW TO BOUNCE WITHOUT BREAKING

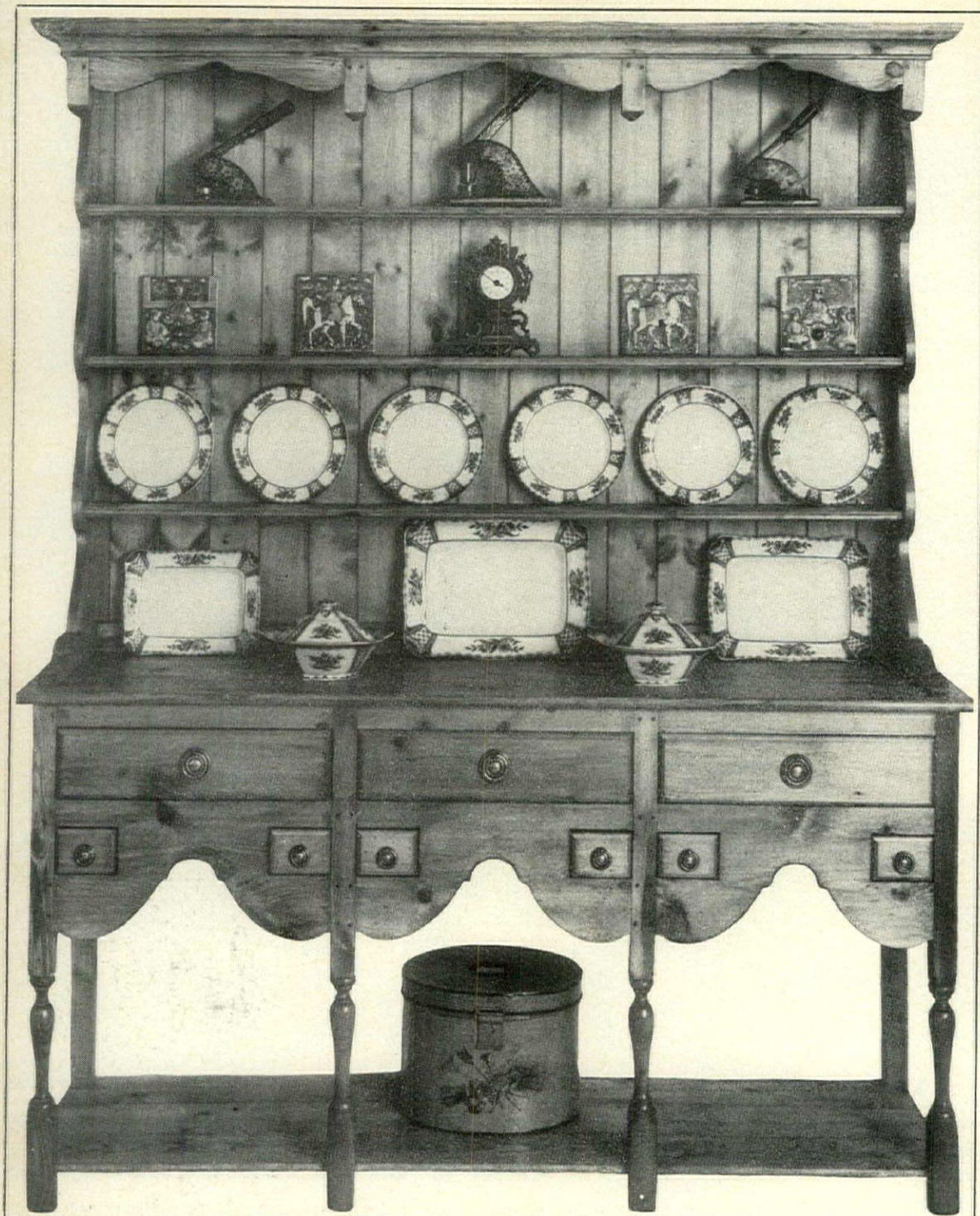
ntonia Ross chooses rooms, beds, frames, blocks, toys, furniture for the young

Knock-down tubular steel furniture
m the 'Twenty Tube' range,
nufactured in France. Made from
oured steel tubing, in red, yellow or
en. From Roche Bobois, 50 Baker
eet, London W1
nd **8** Storage cubes by Palaset,
table for records and so on in a
nager's bedroom or for toys in a
all child's room. These plastic cubes,
de in several colours, can
orporate shelves, drawer units and
ys. The basic cube costs about £4·85.
ckists from Treston, Unit 2A, Hythe
ad Industrial Estate, London NW10
nd **4** Colour, pattern and toys are
sential elements in these children's
oms in Finland. The bank of open
rage cubes is practical and decorative
nd **7** Self-contained playroom-
droom-bathroom complex, designed by
chitect Peter Luscombe for Dorothy
oran's young son, in her converted
ictorian house in Hampstead
12 and **13** The 'Supertube' system
hich can be assembled to form bed
mes, tables, climbing frames and a
st of other things. The coloured tubes
e held together by means of a Tri-Clamp,
ghtened with an Allen key. One clamp
cures 3 tubes. Inquiries to Supertube,
Wellington Street, London WC2
Boldly-patterned child's cot in the
upergraphic' house belonging to a
ung Danish architect
'Satellite Space House', designed

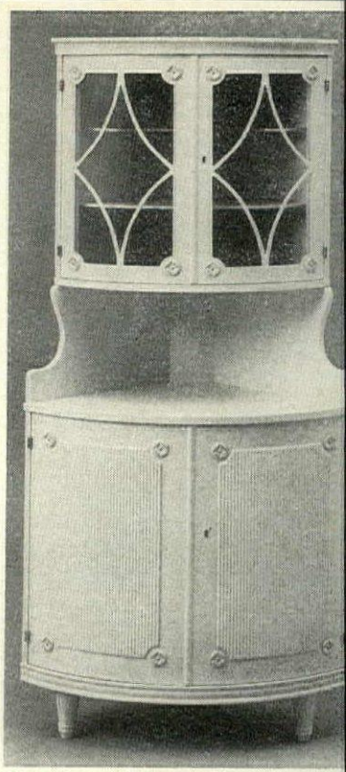


by Rupert Oliver. Made of steel with nylon coating, it seats 6 children and can be used indoors and out. The Space House costs £66·35 with PVC hood and rope ladder. Inquiries to Rupert Oliver, 11 Woodstock Road, Croydon, Surrey
11 'Rodeo rocker', also designed by Rupert Oliver, has a nylon-coated steel frame and glass-fibre seat. It costs £38·50, for use indoors and out, from the designer at the address above
14 Range of brightly-coloured play blocks made of soft foam, with tough PVC covers, and costing from about £2·30. Designed by Rupert Oliver, they are obtainable from Thomas Hope, St Philip's Drive, Royton, Oldham, Lancs
15 Range of sturdy furniture in stained wood, available from Heal's, 196 Tottenham Court Road, London W1





Pine dresser, copy of an eighteenth-century Welsh pot-board type. The dresser is 7 feet 1 inch high and 5 feet 10 inches long 'Antique' polished finish and brass knobs on drawers. £148·50, from 38 Antiques, 38 High Street, Weedon, Northants



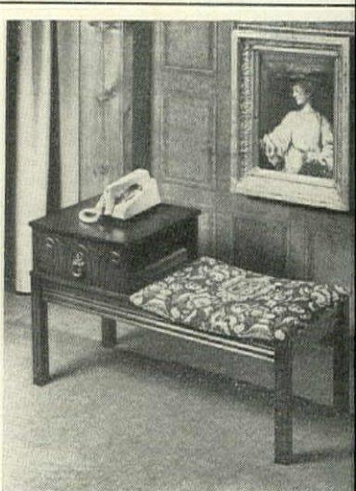
Glass-fronted corner cabinet, No 25, fr the 'Vasa' range by Royal Swed Interior. About £155·00. Imported Anthony McCarthy, 75 Manor La Sunbury-on-Thames, to order fr Waring & Gillow, Regent St. London W

FOR '1774 REVISE TO '1974'

A round-up of honest-to-goodness reproduction pieces, ranging from a Welsh dresser to a bombé commode and at prices from under £30 to over £1400. Take your choice



'Boudoir' seat, an adaptation of a Regency style, by Heath and Rack-straw. In mahogany and hide, about £130·00. From Harvey Nichols, Knightsbridge, London SW1



'Chippy Norman' telephone seat ar table by Chippy Heath. Finished 'reproduction oak', with tradition tapestry fabric seat cover. About £27·9 from leading stores



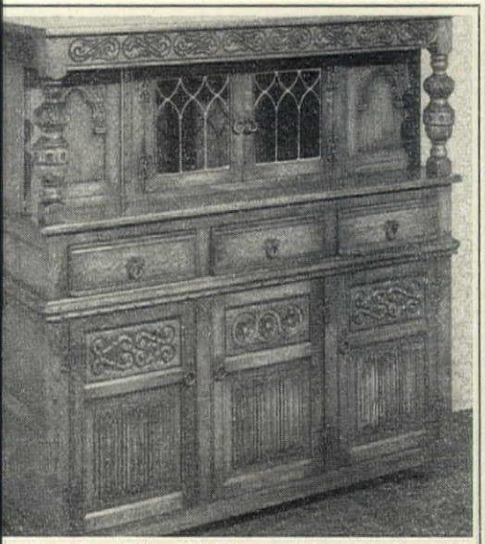
rgian period table desk in yew, is 38 inches high, inches wide and 17 inches deep. £87·00, available n Parsons Green Antiques, 128 Lower Richmond ad, London SW15



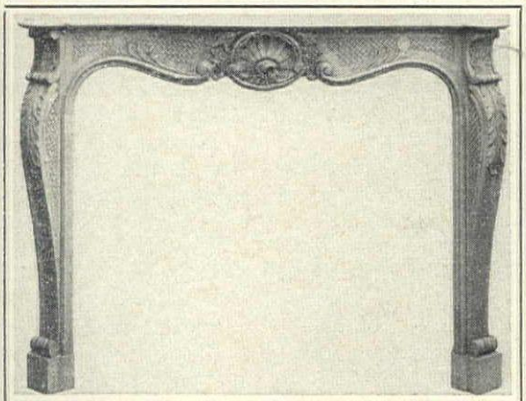
Deep-buttoned 'Georgian' wing chair by Thomas Upholstery. The hide upholstery comes in a selection of colours and the chair costs £179·00. Inquiries to the factory, Menin Works, Bond Road, Mitcham, Surrey



'Directoire' chair, in late eighteenth-century style, with upholstery in hide. About £215·00, hand made, to order from The Chelsea Workshops, 50 Curzon Street, London W1



urt' cupboard by Old Charm, 4 feet 6 inches high d finished in light or dark oak. About £171·72, to er from Waring & Gillow, Regent Street, London



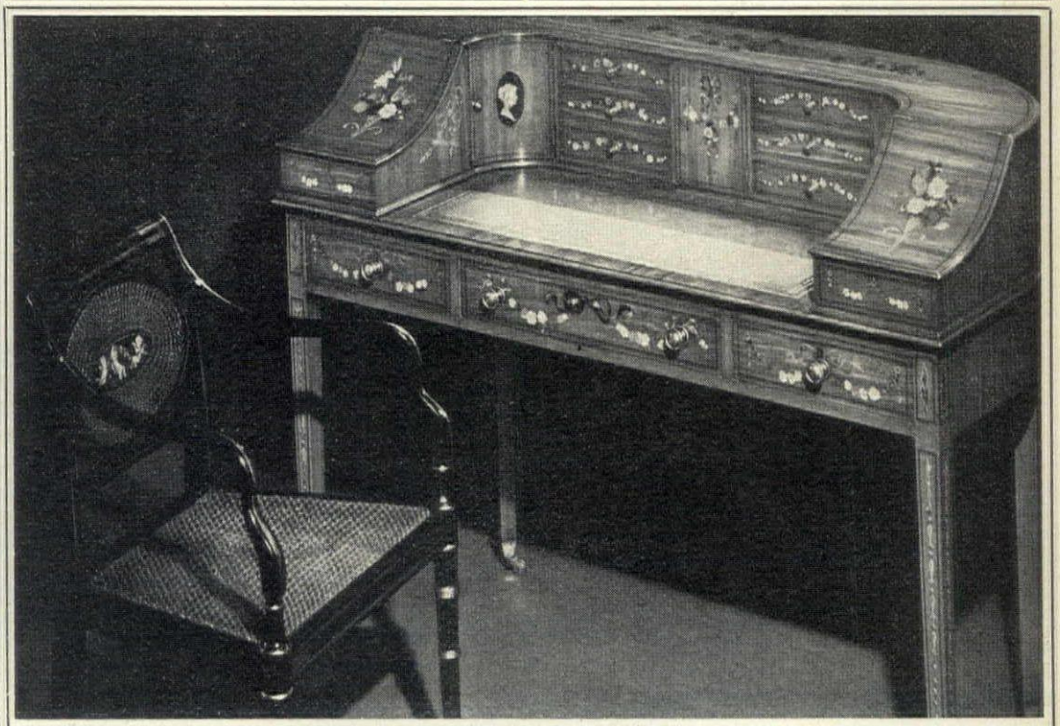
French Louis XV style mantelpiece, No 296, about £550·00. From a large selection of styles, available from Harold Board at Merivale Road, Putney, London SW15



Hand-painted wooden chest, 'peasant' style, with bold floral motif in gold and metallic colours. £54·00, from the Belvedere Design Workshops, Oakcroft Road, Chessington, Surrey

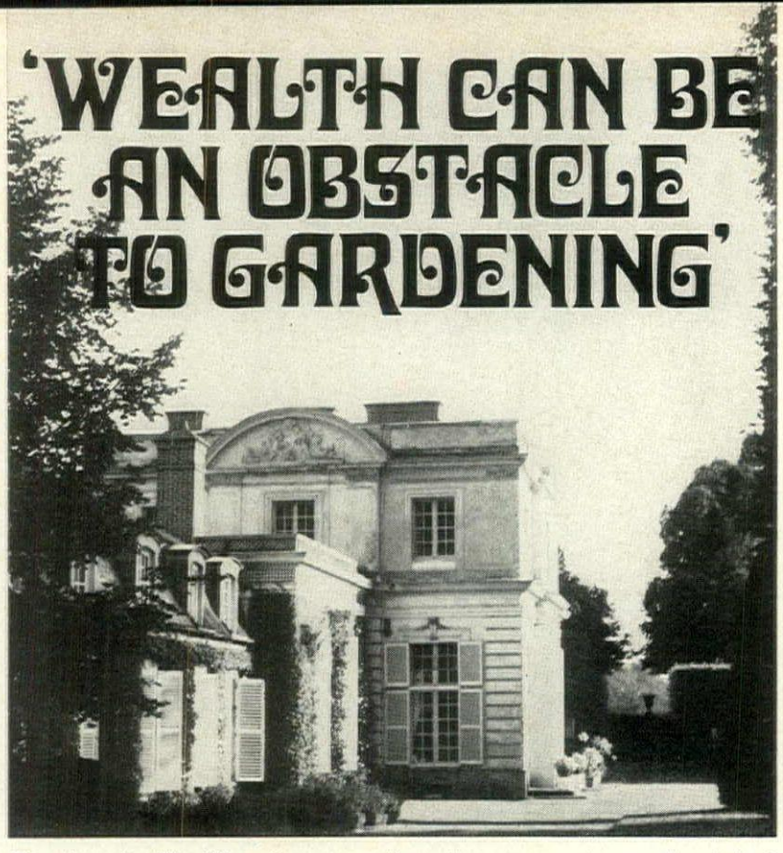


uis XV style bombé commode with 3 drawers and e marquetry. About £450·00, from a range, from ant Continental Ltd Universal House, The Hyde, ndon NW9



'Carlton House' writing table, in satin wood, No 35272, with hand-painted decoration, about £1,400·00. Decorated armchair, No 33605, about £190·00. By Restall, Brown & Clennell, available from Harrods, London SW1

'WEALTH CAN BE AN OBSTACLE TO GARDENING'



Charles de Noailles is not only a famous patron of art but the supreme gardener of France. Here he talks to **Pierre Schneider** about the freely-broken rules, that have shaped his beautiful gardens at Pompadour in Fontainebleau

THROUGH the centuries, the name of Noailles has been illustrated by courtiers, generals, archbishops, men of state, even poets: the Vicomte Charles is a gardener, president of the Société des Amateurs des Jardins, and a vice-president of the Royal Horticultural Society of Great Britain. Nor is it the only surprising thing about him. That he should be one of France's foremost connoisseurs of seventeenth-century art is almost a matter of *noblesse oblige*; but who would have expected him to be, together with his wife, the late Marie-Laure de Noailles, one of the great patrons of Surrealism?

Surprises, in fact, are an essential element in the art of gardening as practised by Charles de Noailles.

'They are a necessity in small gardens, and most gardens today tend to be that. The smaller your garden, the more you must differentiate it. The stroller must continually pass from narrow to wide, from dark to light, and so on. A garden that you can see as a whole from the windows of the house isn't a real garden: it holds no surprises. You might ask how a garden that you know well can surprise you, since a surprise only acts as a surprise the first time. Yet there it is: my garden still surprises me.'

'In other words,' I asked my host, 'to the French garden you prefer the jungle—or at least the English garden?'

'Not quite,' he replied. 'I like patterns strongly stated by means of neatly-kept hedges or borders: they constitute the architecture of the garden. But, within this formal framework, I like the plants and flowers to grow freely, as they please. Over there, for instance, the rugosa spill over a grey border, but I see no reason for cropping them to restore the alignment. If a flower wants to hop over a hedge, let it.'

The arbour in which we now converse is a striking example of the Vicomte's theory. Rectilinear paths converge on a square defined by precise hedges and borders. Inside, wild luxuriance. So wild, in fact, that one forgets that this jungle is but the size of a handkerchief. Surprise is expectation foiled: the measured grace of Pompadour sets off Monsieur de Noailles's creative fancies, as a wall of foliage does a statue.

There are many statues in the garden of Pompadour—a rare stone work by Giacometti, a fountain by the Cubist Henri Laurens, several Italian baroque sculptures, a kitsch Venus by the nineteenth-century sculptor Clésinger, and a pair of *termes* which Monsieur de Noailles spotted on a heap of rubbish in an antique-dealer's backyard and bought for a few francs (his perspicacity was recompensed: they turned out to be rare works by Nicolas Poussin). 'Statues are an excellent thing in the garden,' he said. 'They are halfway between man and matter, a perfect intermediary between nature and humanity.'

Monsieur de Noailles's philosophy consists precisely in weaving a delicate shuttle between nature and humanity, between geometry and anarchy. His art lies in harmonizing the seemingly incompatible aims of the English garden and the *jardin à la française* and of creating tranquillity with elements that, in less skilful hands, would lead to tensions.

Tranquillity is another key to the Vicomte's way of gardening. 'To me, a good garden is a place where one finds peace, a shelter from the hardships of life. That is why it shouldn't display too much violent colour.'

'Am I to understand that you disapprove of flowers?'

'If they are used with discretion, I am for them. There are flowers for the garden, however, and flowers for the vases in one's house. They have little in common. People are always planting rose trees. Well, frankly, they make a nasty sight. If you want them to thrive, you must cover them with dung three-quarters of the year. Roses are ideal, but not in a garden where all they contribute is a crude blob of bright colour. It is best to tuck them away in the vegetable garden.'

'A garden without the queen of flowers!'

'The rose wasn't always that. In the time of Louis XIV, the flower most admired was the peony. The Egyptians preferred the lotus; the Chinese, the water lily. Fashion exists even in the garden. But, to get back to colour, the lavish use of it is the sign of a beginner. As a gardener grows older and more experienced, he diminishes the amount of colour.'

'And instead?'

'All shades of green and of grey. Grey is a marvellous hue. If you have two colours that are somewhat too violent, but you don't want to give them up, put some grey between them, and you will restore the tranquillity of your garden. Nature points the way. Look at practically all landscapes: they almost never look like bright patchwork; with distance, they taper off into brown, green, blue. There is nothing more pernicious for gardens than the fashion of that red tree called *Prunus pissardi*, after a certain Mister Pissard, a French cook, I believe, who brought it back from Turkey or some place like that. Associated with white negundos—for contrast—it makes for the most banal, not to say vulgar, gardens. Nature never produced a checkerboard.'

'If one were to carry this principle to its logical conclusion, one would make gardens without any colour, that is without flowers, what soever?'

'The Japanese have done so. We Europeans, I confess, haven't yet reached that degree of sophistication.'

'If you eliminate colours, flowers, aren't you afraid of falling prey to what you dread most: monotony?'

'There are many things more interesting to play with than brutal contrasts of colour. Light and shade, for instance. A hedge needn't be flat. Or look at these paths through the lawn. Instead of using those uncomfortable pebbles you find in so many châteaux, I have employed the grass itself. I am sure Louis XIV would have done the same, had the lawnmower existed. As it was, cutting down the grass with a blade w costly operation that had freque to be repeated. Here, the same g makes up both the lawn and alleys; but on the latter it is very short, whereas on the form is allowed to grow freely. A gardener is a sculptor as much a painter. Anyway, the real pain the real colourist, is not he relies on colours that are consid beautiful *per se* but he who cre beautiful relations between col that, in themselves, may be q banal. In the same way, the gard disposes his plants in accorda with those that surround it. backgrounds are convenient, enable him to display lighter sha to full advantage. He must think his vegetal palette in terms of sp In terms of time, too: some t look better in the winter, when have lost their leaves; others worse. One must remember that garden should have a plea appearance all year.

'Nor should one be obsessed one's eyes at the expense of o other senses. Smell, for instance isn't as easy as it seems. The poin a scent is to be smelled. The trou is that you cannot remain aware more than a few seconds. Hence whole art consists in placing n smelling plants at strategic poi where they take you by surpr But if you pause and sit down, effect wears off. With a little pl ning, you can have three or f spots in your garden the year ro where you suddenly excla "Heavens, what a nice smell!" of course, the planning mustn't noticeable.

'Sound is by no means a neglig factor, either. Much of the charm fountains stems from the wat rustle. Trees, too, make differ sounds. A friend of mine plan some aspens along his house beca they shiver audibly even when wind is blowing. People sho always put a chatty tree in th garden. Here, all this is wast because of the traffic outside.'

Our walk had brought us b to the pocket-jungle I have alre mentioned. I then noticed that was filled with thistles. 'Aren't y going to tear them out?' I asked companion.

'I sowed them,' he replied. 'To sure, it isn't the most common thistles, but *Onopordum arabic* Yet even if it were, if it looks lov I don't see why I should depr myself of the pleasure of having

Above *The Hotel de Pompadour wa designed by Gabriel for Madame de Pompadour in 1748-49*

Opposite page (top) *The Hotel de Pompadour presides over a perfectly-mown lawn.* **(Centre left)** *The Vicomte is an active, practical gardener.* **(Centre right)** *A flower-grown trellis, with lawn and high hedges beyond.* **(Below)** *'A gardener must think of his vegetal palette in terms of space'*

PHOTOGRAPHS: ROUSTA



I would put orchids in there, too, but they don't grow in our country.'

'You make no distinction between noble and common species?'

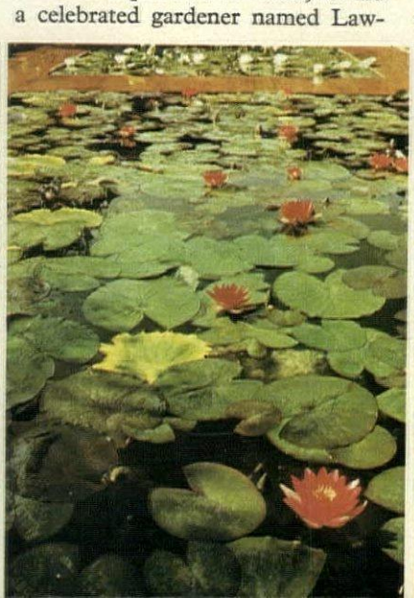
'What counts is the ensemble, the effect. There is no reason for not mixing flowers and vegetables. That is how it was in the Middle Ages, and that is how it has continued to be in modest gardens. It was the Second Empire, with its heavy-handed luxury, that introduced prejudice by decreeing that vegetables should be hidden from sight. Yet some are very beautiful. I see no reason to hide my corn, and I find certain curly cabbages so handsome that I have used them in my borders. They are halfway between vegetable and flower.'

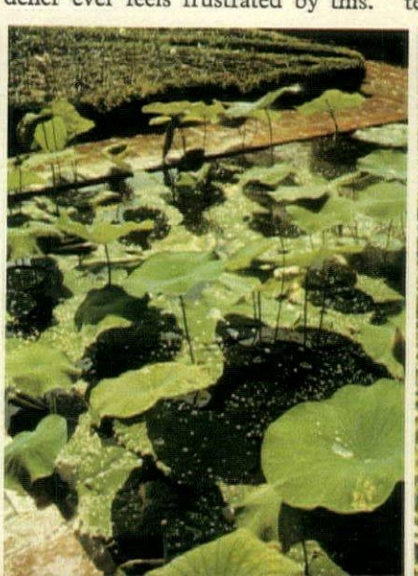
Beauty is incompatible with laziness of spirit; it is not given but created. 'A bad garden reflects its proprietor's wealth; a good one, his personality,' said Monsieur de Noailles. 'It is too much to expect people to be in a position to boast, as did a celebrated gardener named Lawrence Johnson: "All the plants in my garden were either given to me by friends or picked up along the roadside." But when I see a grown olive tree being transported by truck, I know the man who bought it is probably rich and certainly not a gardener.'

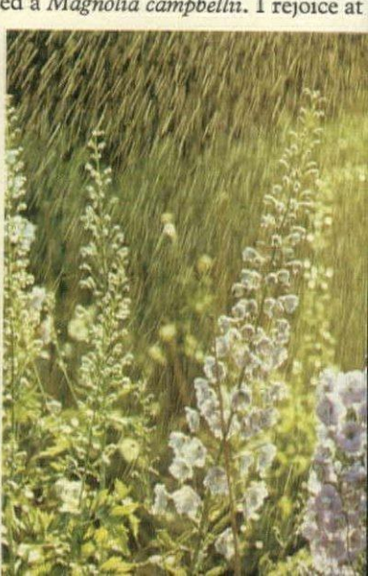
'But if a true gardener plants everything himself, there are some plants, certain trees, for instance, that he will never really see.'

'Strange as it may seem, no gardener ever feels frustrated by this. When I plant something ten inches tall, knowing it will eventually grow to be ten feet high, I really see it in its full height. Besides, one does witness *some* growth. Then I tell myself: "I have lost a few hairs, but it has gained a few branches." Considerable pleasures, these. And I assure you that I am not in the least upset by the knowledge that my garden will really be seen in its full glory only by my great-grandchildren. In my garden at Grasse, I planted a *Magnolia campbellii*. I rejoice at

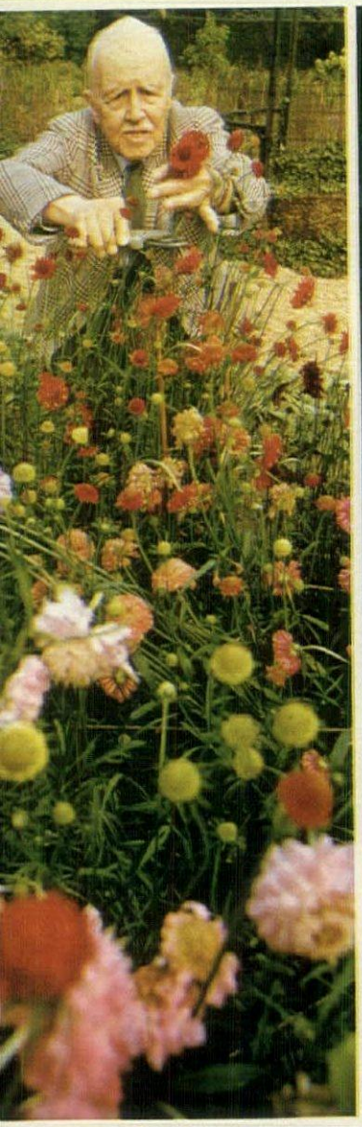


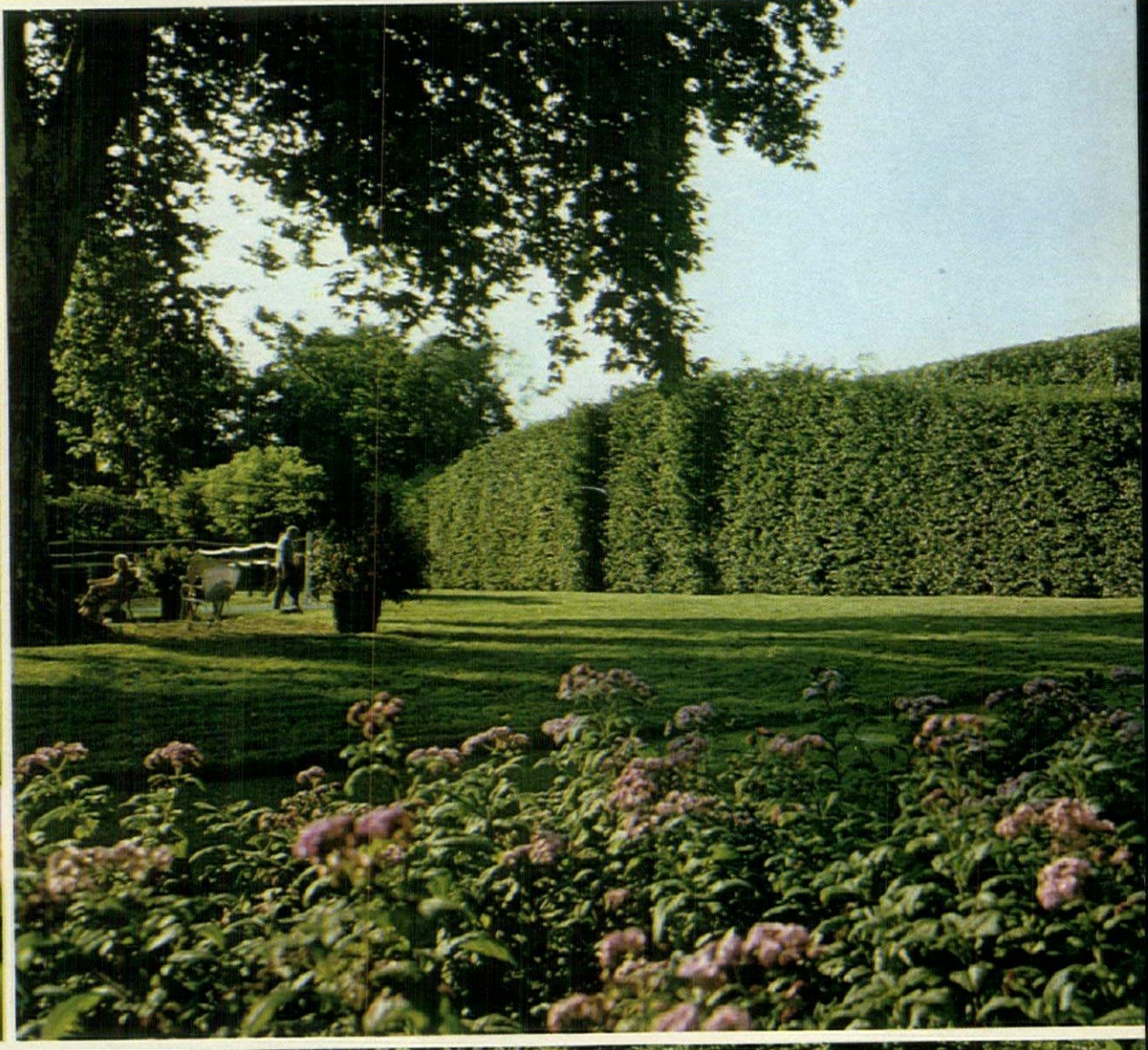




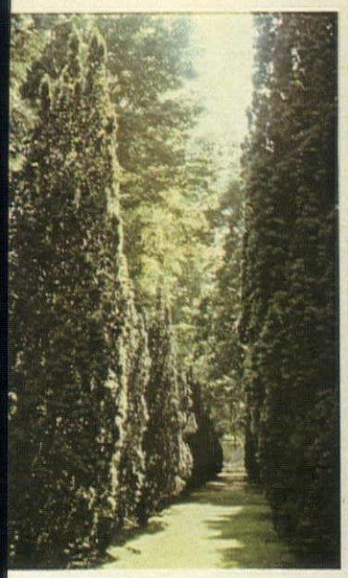












posite page (above) *'Light and e. A hedge need not be flat.'*
low) *Four views of the garden at Hotel de Pompadour, with bright x to the left and delphiniums to the t. In the middle two pictures lily lotus ponds. Water plays a great in any well planned garden.*
s page *Narrow paths, open spaces. en corners and corners full of ur. 'You must pass from narrow to , from dark to light' is one of the mte's gardening maxims*

thought of its blossoming. To it in flower, I calculated that I uld have to live to be about one-ndred-and-fifteen years old. Yet as if I did see it.'

You are saying, in a way, that an tist can't be a gardener?'

Gardeners are generous. They e to be. To give some of your nts to others is mere prudence. you have developed a new, utiful plant and have given it to nds and then some calamity alls your garden, you can always it back from your friends. But if have hoarded it, it is lost for rybody, including yourself. There s a Frenchman named Latour-rliac who developed water lilies least as fine as those of the im-ial gardens in Peking, but he died hout being able to transmit his ret to his descendants, and so the inese are now again without rivals. nce went to visit a distinguished British gardener, Mr. Bowles. e moment he saw me, he said: What, young man, you've come hout a basket! Do you think that I ll let you leave without a plant?" '

You just used the word "secret". e gardeners alchemists?'

It is certainly a gift, like cooking. rtain people, with the same plants d the same conditions, obtain ults that others don't. And they by no means the most scientific. rhaps they are closer to nature. ving the green thumb, as the glish say, may simply consist in nsing what plants desire. It is hard explain, but I know that plants n't forgive you if you are not esent when they are going through labour of breaking into blossom.'

'Sounds like plant psychology.'

Continued on page 180





IRIS FULVA AND FULVALA



IRIS MACROSIPHON



IRIS ALBERTI

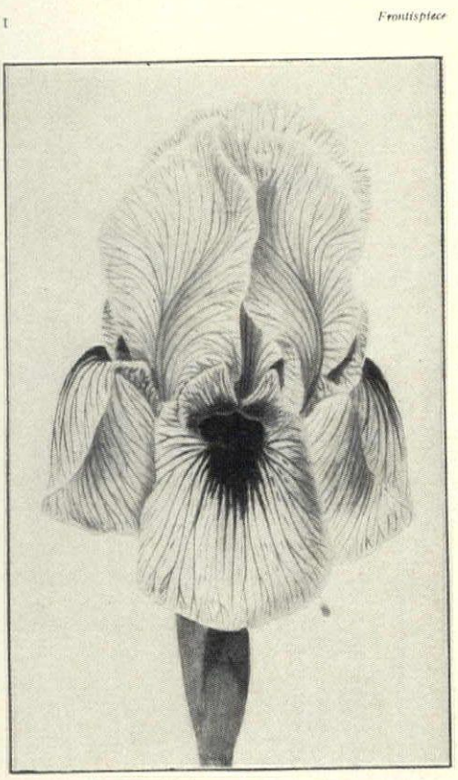


IRIS PUMILA

BIOGRAPHICAL DICTIONARY OF BRITISH GARDENERS



William Rickatson DYKES (*R.H.S.*)



I

Frontispiece

I. Polyhymnia, a Regeliocyclus hybrid.
(I. Korolkowi x I. susiana). (Two-thirds size).

A HANDBOOK OF GARDEN IRISES

By W. R. DYKES, M.A., L.-ès-L.

SECRETARY OF THE ROYAL HORTICULTURAL SOCIETY. AUTHOR OF "THE GENUS IRIS," ETC.

LONDON: MARTIN HOPKINSON & COMPANY LTD: 14 HENRIETTA STREET, COVENT GARDEN, W.C. 1924

Frontispiece and title page of A Handbook of Garden Irises *(1924) by* W R DYKES

Drope, Francis. Seventeenth-century horticultural writer and author of *Short and Sure Guide in the practice of raising and ordering of fruit trees*, published in 1672, one of the few books of the time which was free from the legends and absurdities of classical times which were apt to condition and thwart the successful cultivation of fruit trees.

Dunn, Malcolm (d1899). Scottish gardener and pomologist. After serving his apprenticeship in England and Ireland, Dunn returned to Scotland in 1871 to take up an appointment as head gardener to the Duke of Buccleuch at Dalkeith Palace. He was a man of unusually varied talents: a pomologist of the first rank, a grower of grapes in a cold climate, a landscape gardener, a noted arborologist. He was a forceful advocate of the Scottish Arboricultural Society and of the Scheme for establishing a forestry school in Scotland. He was awarded the gold medal of the Royal Horticultural Society in 1897.

Dykes, Percy James (1909-1964). Gardener. Dykes' gardening career was mainly concerned with the development of the Royal Horticultural Society's gardens at Wisley. He joined the gardens staff at the age of twenty and remained for four years. He returned there again in 1946, becoming foreman of the glass-house department and later superintendant, in which position he was responsible for producing extremely large numbers of a wide range of plants for trials, teaching and examinations. The Associateship of Honour of the Society was conferred on him in 1963.

Dykes, William Rickatson (1877-1925). Iris cultivator and hybridist and author. Dykes was educated at the City of London School and afterwards at Wadham College, Oxford, graduating in 1900. He was then for a time at the Sorbonne, before becoming a master at Charterhouse where he remained from 1903 to 1919. He was particularly interested in, and influenced by, the cultivation of little-known species of iris and the hybridization experiments which had been started by Sir Michael Foster towards the end of the nineteenth century. Dykes began to cultivate the species in his own garden at Charterhouse. One consequence was the publication of his *Monograph of the Genus Iris* in 1913, which included forty-seven beautiful life-size colour plates of fine quality drawn by Francis Round (1877-1958), a fellow-master at Charterhouse, who, curiously enough, was quite uninterested in botany.

Dykes had previously published in 1911 a small book for the amateur grower of irises, and in 1924 published a useful and well-illustrated *Handbook of Garden Irises*, with drawings by Elizabeth Kaye.

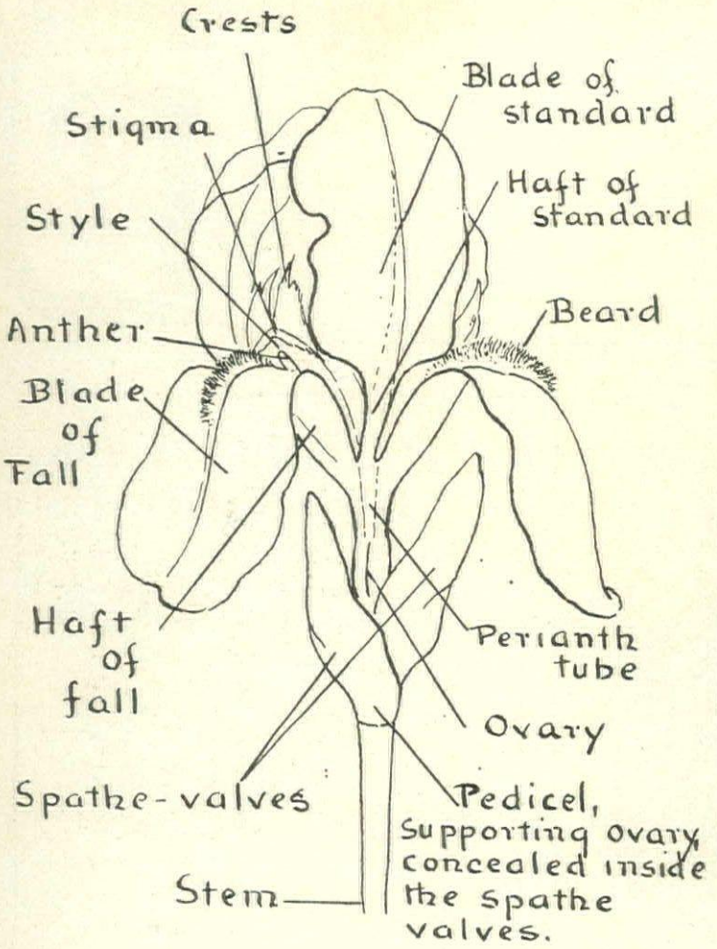
Dykes grew many difficult varieties with great skill and successfully carried out hybridization.

He also wrote for a wide range of

Colour drawings made by F H Round for The Monograph of the Genus Iris *by William Rickatson* DYKES, *published by the Cambridge University Press, 1913. (By courtesy of the Royal Horticultural Society)*



A bulb of Iris tingitana, *showing method of increase by offsets (natural size). One of the drawings by Kaye from* A Handbook of Garden Irises *by* W R DYKES



The various sections of the Genus Iris and their distribution: a delineation based on a sketch for the handbook for gardeners prepared by W R DYKES

periodicals, not only on irises but his other favourites, tulips. The articles on iris, edited by George Dillistone, were later published as *Dykes on Iris*. He also translated from the French Louis Lorett's once-famous manual on pruning fruit trees.

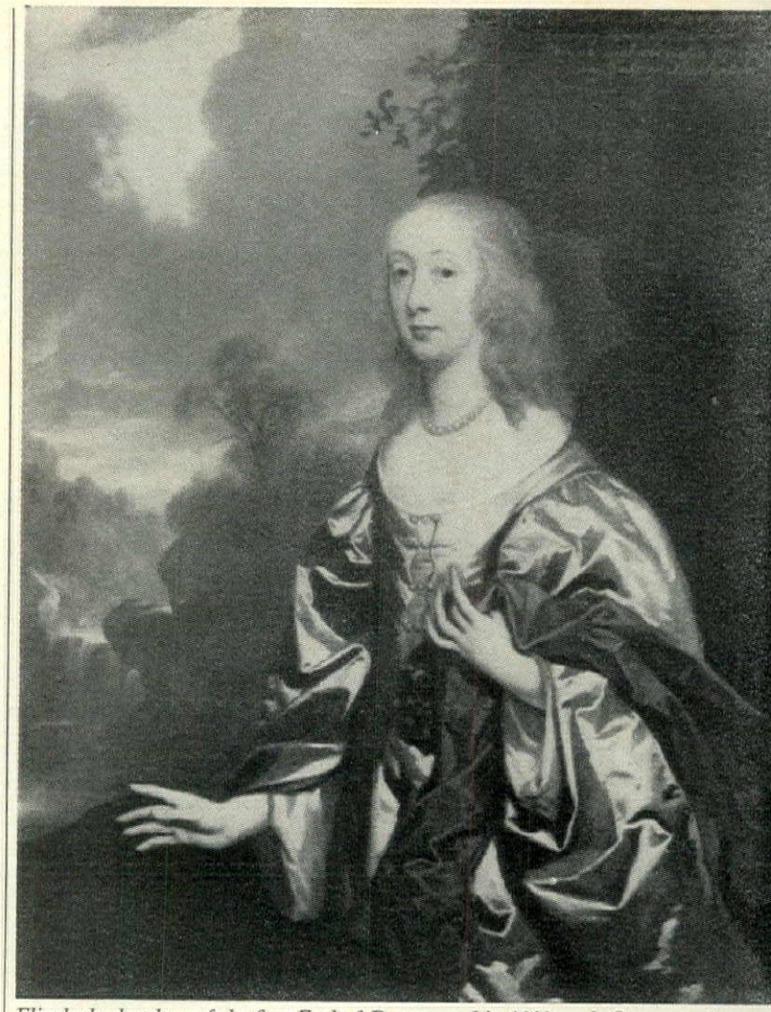
Dykes, having made himself a considerable authority as a botanically-minded horticulturist, began what was virtually a new career in 1920 when he took over a key position involving work and responsibilities of which he was entirely without experience, leaving Charterhouse and teaching to become secretary of the Royal Horticultural Society. The job was no sinecure, for not only was he entering a new world but he was succeeding the eminent Reverend W Wilks, who had held the position since 1888 and to 'whose energy, singleness of purpose, and wisdom the Society's transition from poverty to prosperity was largely due', as one obituary notice recorded.

Dykes had all the qualities for success, and soon became involved in the planning of the Society's new hall, on land leased in 1925. Soon after signing the lease on behalf of the Society Dykes met with a tragic motor accident, and died as a consequence. He had been awarded the Society's Victorian Medal of Honour in 1925, was a founder of the Iris (later British Iris) Society in 1924, and the editor of its first publication, the *Bulletin*.

The obituary in the Journal of the Society said of him: 'With all his occupation in the Society's affairs and his interest in his plants he never lost a certain boyish delight in a merry tale, and it was perhaps to this youthfulness in him that his character owed its charm. Like a boy, too, he was almost impetuous in his desire to carry out some new scheme which he had evolved and which he thought would be beneficial to the Society; and by adopting the blunt straightforwardness of the soldier, he has been known to fail to convince his hearers when he might have succeeded had he been prepared to use the tact and skill of the diplomat. After all, this straightforwardness was one of the finest traits in a very attractive character, remarkable for its strength and its sincerity . . .'

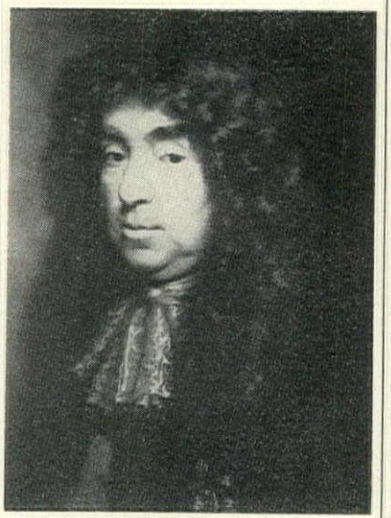
The year after Dyke's death one of his yellows, which was named 'W R Dykes' flowered, and was important in the history of the florist's bearded irises.

His wife, Katherine, was a talented artist and gardener, and worked on their new garden at Woking, to which they had moved on leaving Charterhouse. She illustrated in colour and edited her late husband's *Notes on Tulip Species* published in 1930. An iris she raised, the white-flowered 'Gudrun', played an important part in subsequent iris breeding. She died as the result of a railway accident in 1933, returning from Chelsea Show.



Elizabeth, daughter of the first Earl of Dysart, and in 1660 made Countess of DYSART *in her own right. She married the Earl (later Duke) of Lauderdale in 1672*

Dysart family. The Dysarts are represented in this Dictionary on account of their long association with Ham House, Petersham, Middlesex, and the gardens of that mansion, now owned by the National Trust and administered by the Victoria & Albert Museum. The house was built in 1610 by Sir Thomas Vavasour, Knight Marshal to James I, but in 1637 came into the possession of William Murray, first Earl of Dysart, who, some ten years later, bequeathed the house to his daughter Elizabeth, who, after the Restoration, obtained the title of Countess of Dysart in her own right, with the power of appointing her successor from among her children.



The Duke of Lauderdale, husband of the Countess of DYSART. *After the portrait by Edmund Ashfield*

She, meantime, had married Sir Lyonel Tollemache, 3rd baronet, and three years after his death in 1669, she married the Earl (later the Duke) of Lauderdale, Minister to Charles II.

They were well-matched in ambition and ruthlessness of purpose, and Ham House became a sumptuous background for their extravagant display, necessitating a considerable enlargement of the house between 1673 and 1675. The gardens were also maintained in a manner to match the grandeur of the house. John Evelyn, visiting the house in 1678, recorded the following entry in his diary:

'After dinner I walked to Ham to see the House and Garden of the Duke of Lauderdale, which is indeed inferior to few of the best Villas in Italy itself; the house furnished like a great Princes; the Parterres, Flower Gardens, Orangeries, Groves, Avenues, Courts, Statues, Perspectives, Fountains, Aviaries, and all this at the banks of the Sweetest River in the World, must needs be admired.'

Of these adornments only the orangery, in the singular, survives as a tea house.

After the death of her husband, the Duchess concentrated her interests on her aviaries in what she termed the 'Volary Room'. A century later, another commentator of note had vastly different impressions of



he South Front of Ham House in about 1680: from the painting by Thomas Rowlandson and now hung in the White Closet at Ham House, during the tenure of the use by the Countess of DYSART

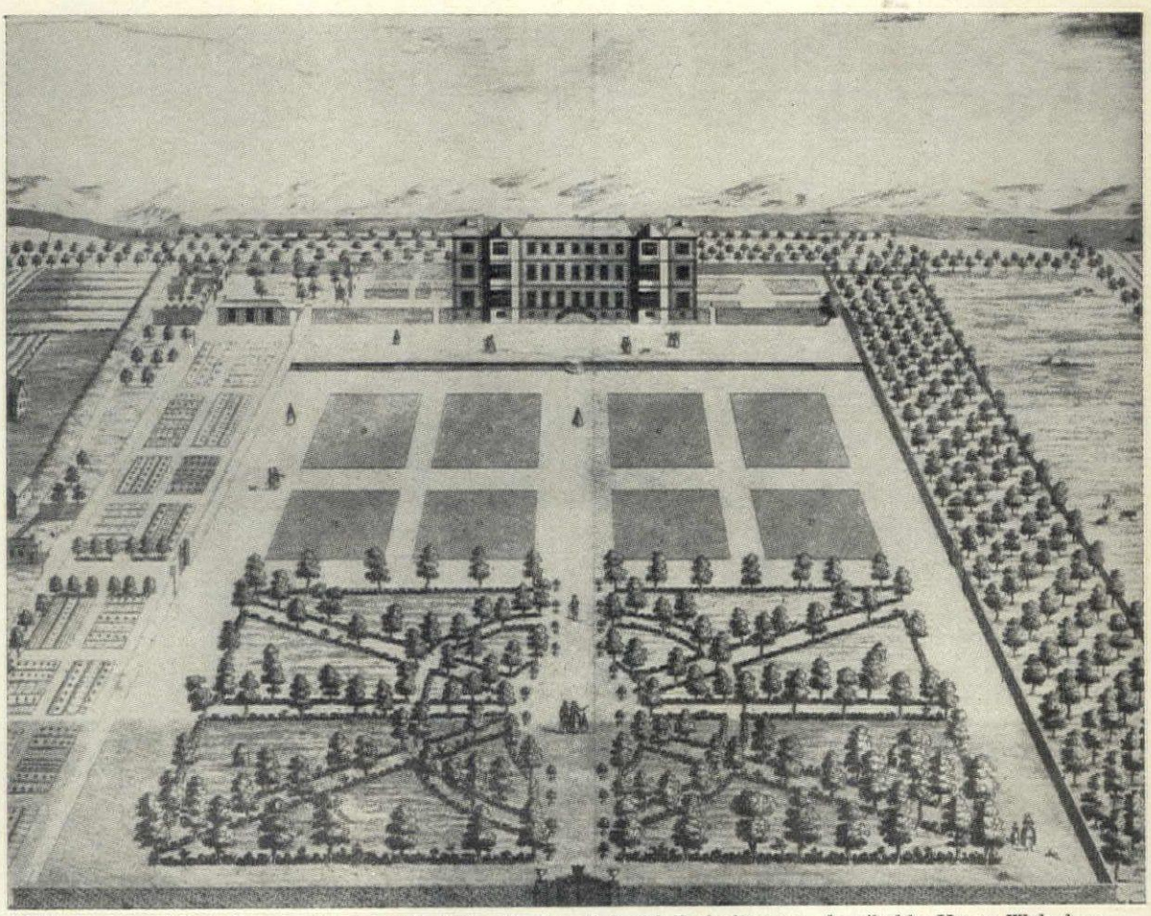
am House to record. Horace Wal-ole, whose niece had married the th Earl of Dysart, wrote, in 1770: 'I went yesterday to see my niece her new principality of Ham. It elighted me and made me peevish. lose to the Thames in the centre of l rich and verdant beauty, it is so ocked up and barricaded with walls, vast trees and gates, that you think yourself an hundred miles off and an hundred years back . . . after journeying all round the house, as you do round an old French fortified town, you are at last admitted through the stable-yard to creep along a dark passage to the house-keeper's room, and so by a back door into the great hall. He seems as much afraid of water as a cat, for though you might enjoy the Thames from every window of three sides of the house, you may tumble into it before you would guess it was there.'

Yet these impressions are difficult to relate to those recorded by Thomas Rowlandson in his painting of Ham House made during the same ownership.

After remaining in the possession of the descendants of the Countess of Dysart for over three centuries, Ham House was presented to the National Trust in 1948. The Ministry of the Environment is responsible for the maintenance of the gardens.



harlotte Walpole, 5th Countess of YSART, *after Sir Joshua Reynolds*



Bird's-eye view of Ham House and its grounds, during the time of the 4th Earl of DYSART, *described by Horace Walpole as 'close-fisted' and 'a strange brute'*

A LIVELY SERIES FOR THE YOUNG

Mills & Boon have recently introduced a series of a dozen books which should certainly make the younger generation sharply, yet agreeably, aware of their environment, whether urban, rural, or, for that matter, coastal or ecclesiastical.

The new series, entitled **On Location**, is sturdily and imaginatively produced to cope with children's active and inquisitive ways of life. Each book has a coloured photographic soft cover (a pretty tough soft cover) and contains a succinct commentary, supplemented by photographs and drawings and, most important, some forceful injunctions to action: 'If you visit a museum make sketches of things that interest you . . .' And so on.

The publishers have commissioned a vigorous team of writers, photographers and artists for the venture. Alec Davis, responsible for the format of the books, as well as for many of the photographs and drawings, deserves high praise for his contribution, for the books have the irresistible appeal of all scrapbooks, allied with the advantages of a clearcut typographical layout.

So far, eight titles (60p each for the soft covers and £1 for hard covers) have been published: MUSEUMS, RIVERS, SEACOAST, CANALS, CASTLES, RAILWAYS, ROADS and CHURCHES. To complete the dozen, FARMS, INDUSTRY, HOUSES and COUNTRYSIDE will be published in the autumn.

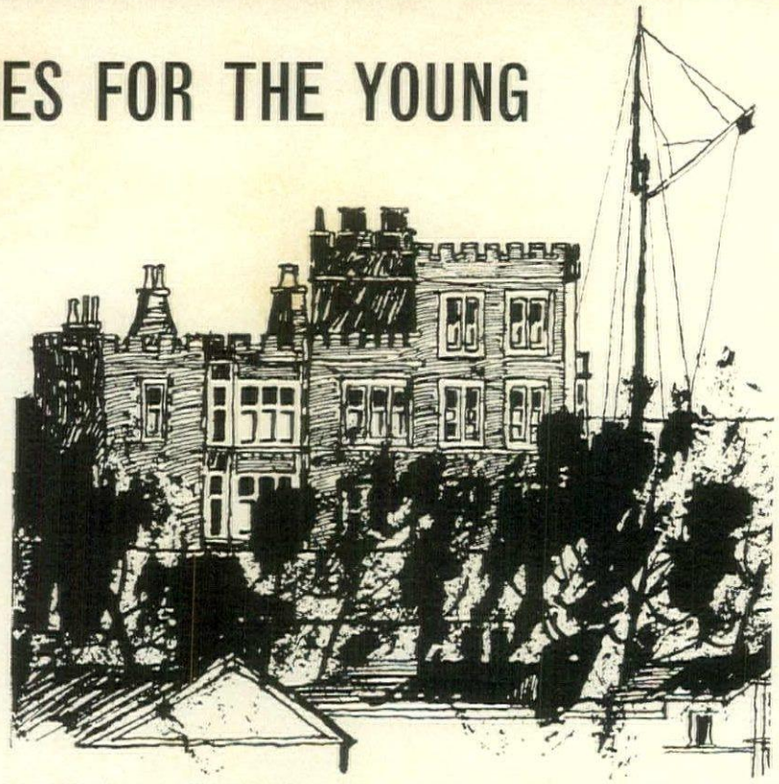
They should be widely successful and seem to be impeccably well timed to match the fast-escalating interest in the environment.

Dolls' houses

The appeal of dolls' houses is far from a children's preserve: grown-ups are apt to find them fascinating at all times. The appeal is made clear in **Family Dolls' Houses** by Vivien Greene (Bell, £5·50) which concentrates on the more sophisticated models, ranging from that for Clare Priory in Suffolk to the English Factory House at Porto, which must be one of the half-dozen most spectacular — and handsome — doll's houses ever built. Mrs Greene, owner of a museum of dolls' houses and a writer with an easy narrative style, is a lively guide to these extravaganzas. The book is extremely well-illustrated and printed.

Oriental explanation

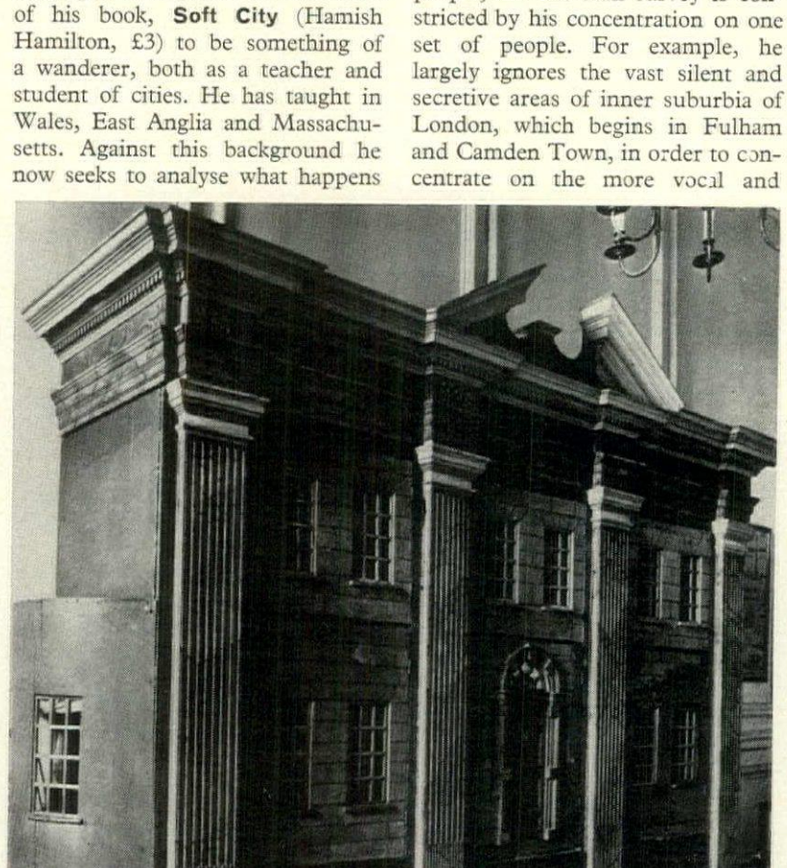
For almost anybody but the expert, the world of oriental carpets is apt to remain a technical and aesthetic mystery. Sorting out the regional characteristics seems to demand a lifetime's devotion. Nicholas Fokker, born in Hungary, now living in Sweden as a carpet importer, has produced a specialized volume, **Persian Carpets for Today** (Allen & Unwin, £3·95), which is so well equipped with diagrams of motifs and colour-plates of actual carpets that much is made clear to the tyro-collector.



Bleak House overlooking Broadstairs, Kent, which gave its name to the Dickens' novel. One of the drawings by Alec Davis from the ON LOCATION *series*

Urban observations

Jonathan Raban seems, from the biographical evidence of the blurb of his book, **Soft City** (Hamish Hamilton, £3) to be something of a wanderer, both as a teacher and student of cities. He has taught in Wales, East Anglia and Massachusetts. Against this background he now seeks to analyse what happens to people living in large cities, basing his inquiries mainly upon comparisons between his experience of New York and London. Although Mr Raban makes a serious attempt to get at effects of urban life upon people, his one-man survey is constricted by his concentration on one set of people. For example, he largely ignores the vast silent and secretive areas of inner suburbia of London, which begins in Fulham and Camden Town, in order to concentrate on the more vocal and



An architectural masterpiece: the dolls' house at Leixlip Castle owned by the Hon Desmond Guinness. Height 8ft, length 8ft 10ins. See DOLLS' HOUSES

student aspects of the metropol life. And too many of his juc ments get involved with his pers interests in pop groups, pot smok hells angels and the rest. The g mass of those who go about t uneventful daily lives in their c quotidian manner is largely alone, yet these are the people v are the essential New Yorkers Londoners.

This is an interesting, frequer rivetting but rather one-sided v of the great cities.

All about art

A compilation useful for refere and for settling discussion and c putation is **A Visual Dictionary Art** (Heinemann/Secker & Warbu £8·50) subtitled *An internatio guide to artists, painting, sculptu styles, techniques*, with 250 colo plates, 2,000 black-and-white ill trations and 4,500 entries. Under general editorship of Ann H twenty specialists, mostly Engli have compiled a massive and mor mental work which will find its ch public amongst art schools, techni colleges and anybody studying for arts degree.

The Littlehampton lot

Osbert Lancaster has plainly enjoy himself to his very versatile limit his **The Littlehampton Beque** (J Murray, £2) and so will the read of this enchanting spoof. Here t idiosyncracies, inadequacies, exc lences and the rest of the qualities Britain's Upper Crust are gently a genially debunked in prose and those drawings which seem to ha been done with such sophisticat ease that their deadly accuracy delineation and assured draught manship are apt to be overlooke A perfect gift-book.

The pianoforte

Despite the telly, Radio III, ca settes, tapes, discs, the old-fashion piano still goes on selling—Harro were recently offering a Bosendorf grand at £3,238—and, presumabl being played. Thanks, no doubt, the thousands of would-be Richter Curzons and Barenboims. For then the revised reissue of Ernest Clo son's **History of the Piano**, fir published thirty years ago (Pa Elek, £3·50), will be a real pleasur for Closson was not only a notab musician but an explicit exposit of this most demanding of a musical instruments. Scholarly bu not daunting.

Goodbye village

Robin Page is a countryman and th most practical of sociologists, worker with the National Assistanc Board. He was born in the village c Barton in Cambridgeshire and ha lived there all his life. He records hi sad conclusions in **The Decline o an English Village** (Davis-Poynter £3). But in reaching those conclu sions (supported by some beguiling some horrendous pictures) he tells nostalgic tale of great appeal an enormous social and historical value

WINE & FOOD

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By Appointment to Her Majesty Queen Elizabeth The Queen Mother Suppliers of Brandy & Martini, Vermouth Martini & Rossi Ltd., Brentford

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Hold it one inch above the surface of your dry martini.

Twist sharply to release the aromatic oils. Then drop the peel into the glass.

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THE DAY OF THE GONDELBAHN

BY JOHN MORRELL

E DAY the Gondelbahn came to
d Dürkheim, the happy burghers
this medieval old town of the
rman Palatinate knew they had
ght up with Rüdesheim, their
at rival some sixty miles away on
banks of the Rhine.

There are scores of wine festivals
h year in Germany but only
desheim and Bad Dürkheim vie
pride of place, and if you are a
ne-lover your education is not
mplete until you have visited both
them. They are quite different in
ncept but they have the same
jective—to sell as much local wine
possible and to fill every hotel
droom to bursting for a few days
the year when all work ceases and
ne flows freely if not free.

Bad Dürkheim claims that it pro-
les the biggest wine festival in the
rld, and since it goes on for two
ekends and attracts half-a-million
itors each year, they may well be
ht. What's more, these visitors
ink about 370,230 pints of wine
d though I didn't count them,
ese are the figures supplied with
utonic thoroughness by the local
thorities.

The visitors come from all parts
Germany and from other coun-
es and there is a convenient
mouflage over the whole proceed-
gs. The occasion is called Dürk-
im Wurstmarkt, which means
usage Fair, and it arose from an
nual pilgrimage to an old chapel
the Michelsberg mountain near
e town as far back as 1442.

As the weary pilgrims plodded
hill, the winegrowers of Bad Dürk-
im sold them wine and home-
ade bread and sausages to keep
em going.

When this developed into a mar-
t the prior of nearby Limburg
bbey gave them space on a meadow
the foot of the height and ever
nce then the sausage fair has been
ld every year. In 1934 a gentleman
ith the propitious name of Keller
ine-cellar) built the biggest wine
rrel in the world to hold 500,000
llons. Instead of filling it with
ck, however, he turned the inside
to a restaurant where well over
0 people can eat and drink in a
ther warm atmosphere.

A fun-fair was added, with dipper
nd big wheel and many more
nusements at the other end of the
round, while in between stand some
rty wine 'tents' in which you drink
schoppen of local wine, a jug hold-
g a pint which is passed from hand
hand round your party. It costs
out 40p, so is not exactly cheap
nd each year there is great argu-
ent over the price of the sausage
ir *schoppen*, fixed by a special
mmittee who taste dozens of wines
nd approve or disapprove their sale
the fair.

But what has all this to do with
e Gondelbahn? The truth is that
though Rüdesheim, confining its
ctivities to one weekend, cannot
ttract as many visitors or drink as
any pints, it has had for many,
any years an undeniable advantage.



Opening of the Sausage Market at Bad Dürkheim

Slung from steel standards ascending the hillside behind Rüdesheim, a cable car railway has been a great attraction to visitors. In the little gondolas they have been lifted over the green vineyards to the slopes of the Niederwald where stands the national memorial to the victory of the 1870 war against France and the creation of a united German empire.

Most Germans will shake their heads today and tell you they detest this vainglorious figure of Germania, a lady of ample proportions, and what she represents, but so far nobody has tried to pull it down.

Long before the last war, and the later cable cars, there was a cogwheel railway in which a huffing, chuffing little engine and two carriages climbed its perilous way to the same destination though at times it went so slowly you could almost have got out and picked flowers.

From the Niederwald you can look down on the great silver Rhine —it still glistens despite its murky contents—and the white pleasure steamers and big barges drawn by gigantic tugs, the like of which have never been seen on Clyde or Thames. All around you are massed terraces of vineyards, among them those of the Rüdesheimer Berg, famed for its wines, among the best in the Rheingau which is the leading German area (unless you come from the Palatinate or the Mosel). There, above the terraces, dangle the blue, yellow and red gondolas of the cable-car railway.

Each year Rüdesheim fills these gondolas, especially at wine festival time, the first weekend in September. Thousands crowd its narrow streets and particularly the Drosselgasse, scarcely eight feet wide and lined on either side with souvenir shops—better than most of their kind—and *weinstuben* where you can sit and drink such great wines as Schloss Johannisberg or much humbler offerings to oompah band music.

Meanwhile, in the market square there are platforms for dancing and for presenting plays showing the town history—something Bad Dürkheim scorns and thinks itself much too modern for that sort of caper. At one end of the market are two dozen stands with huge barrels that each offer a different Rüdesheim wine and, if you have enough money and capacity, you can try a fair sample of the district's produce in a short time.

The burghers of Bad Dürkheim did not envy all this. They felt they were just as good with their forty wine 'tents' and their forty roast chicken and sausage stands, not to mention the fun fair and the wine barrel restaurant.

They had just as pretty and fashionable wine queens in the Palatinate as they had in the Rheingau for the opening ceremonies and, what's more, Bad Dürkheim has its famous *kurhaus* or spa, a hotel up to international standards, and a casino where you can play roulette with the best of them.

But Bad Dürkheim did not possess a cable-car railway. This set the city fathers pondering and in 1971 they elected a young and active Bürgermeister in George Kalbfuss who is only thirty-two. His name means Calf's Foot—but he is no fool. After all, he can retire after eight years on a pension, which is not bad going at that age.

With his energetic encouragement, the Gondelbahn has come at last to Bad Dürkheim to the great delight of every citizen. It was first necessary to find somewhere it could run to and there was a convenient high rock above the town called the Devil's Stone, or even more alarmingly in German 'Die Teufelstein'. To this the cables have been slung, supported by standards very similar to those at Rüdesheim. The gondolas are also red, blue and yellow and on top of the Devil's Stone the town is building a restaurant and wine garden.

It shows, too, in the proud words of the Sausage Market Magazine, 'that the people of Bad Dürkheim do not stand still'. At any rate they have caught up with Rüdesheim!

They lock you in the gondola from the outside and the law only permits the window to open two inches but the seats are cushioned and comfortable. As one lady pointed out it will be warm on cold days and on warm days the journey is not very long. And everybody is so proud of the Gondelbahn that you hesitate to disagree.

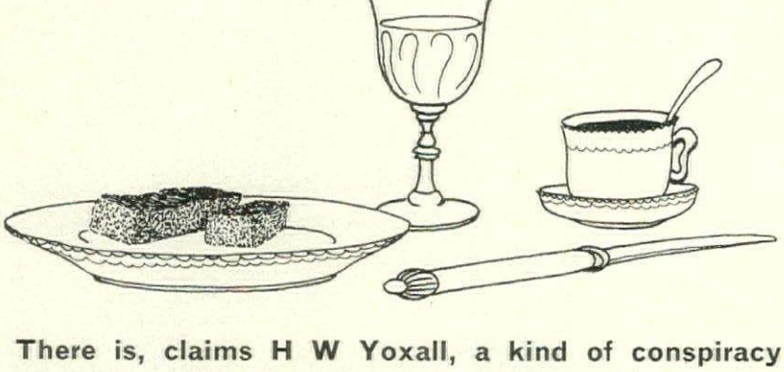
You can also sip industriously at the Sausage Fair wines and very good they are too, if not exactly cheap. The Festival wine I liked best was the 1970 Dürkheimer Fronhof Riesling which is clean and fresh and with a touch of sweetness in its full savour. No less than five Gewürztraminers were included among the 1970 wines, an indication of the growing popularity of this grape in its spicy, haunting flavour.

A little south of Bad Dürkheim lie the vineyards that are the pride of the Palatinate—the great estates of Dr Albert Bürklin, head of the Bürklin-Wolf Weingut at Wachenheim, Ruppertsberg, Deidesheim and elsewhere and also those of Dr Ludwig Bassermann-Jordan, his friendly rival at Forst and Deidesheim and owner of the Forster-Jesuitengarten vineyard.

Dr Bürklin, ably assisted by his charming wife, is not only a winegrower but also a member of the German Wine Commission and a leading figure in Government circles. He also owns, as a sideline, the famous Gasthaus zur Kanne at Deidesheim founded in 1160. It is one of the few German restaurants with a Michelin star for its cuisine, and here you can eat exquisitely from a perfect French *Bisque de Homard* to a splendid example of venison from the forests of the Haardt hills in wine sauce German style. But just as you can eat in luxury like this so can you sit in the restaurant's adjoining *weinstube* and spend no more than 20p on a big glass of a splendid 1969 Burg Bürklin Riesling, full and medium dry.

Dr Bassermann-Jordan told me he had good hopes for continuing quality in the Palatinate wines although quantity will be below the 1970 record. Dr Bürklin, too, looks to the future with confidence and a slow but steady increase in wine consumption. 'The people of North Germany, for instance, never used to drink wine,' he said. 'Now they go to Spain, France and Italy on holiday and come back with a taste for wine at home' ●

A YOUTHFUL START WITH CHATEAU D'YQUEM



There is, claims H W Yoxall, a kind of conspiracy against sweet wines. But after he decided to trust his own taste he discovered a new enjoyment in wine

WHEN I WAS a boy, before the First World War, my father took me to Lapérouse, then one of the best restaurants in Paris, and with the pudding we had a half-bottle of Château d'Yquem. Shortly after the end of that war I took my bride to Paris, and we repeated the experiment. It was delicious.

Mind you, it wasn't cheap. A half-bottle, then, of a good year, at a first-class restaurant, would cost about ten shillings.

Then I began to 'study' wine, and learned that sweet wines were not *chic*. So for years, as I don't take port, I ended my drinks with the claret or Burgundy I'd taken with the cheese. It was only when I'd finished 'studying' the subject, and discovered that wine was for enjoyment, that I took to sweet wine again with the pudding. And how enjoyable it is . . .

And why not, indeed, end with a sweet wine, despite what the purists say? The traditional cuisine of the Continent has decided to end the meal with a sweet course—though only after long experimentation; for till comparatively recently the *entremets*, as the name suggests, were put in the middle. The British practice of ending with a cheese, or even with a savoury, is an insular peculiarity. And if the food is sweet the wine should be sweet.

Well, Château d'Yquem has gone up a bit since the First World War. In fact it has gone too far. But there are 1st *cru* sauternes and barsacs that are almost if not quite as good, and not nearly so expensive; and delicious 2nd *crus* such as Filhot, Doisy-Daëne and Doisy-Védrines that would grace any table. True, even these have moved forward markedly in price in the last two or three years, but not nearly as much as red Bordeaux. And one does not need much sauternes. A bottle will satisfy eight at the end of a meal; perhaps ten.

If, even so, the château-bottled wine is too expensive, Montbazillac from the near-by Bergerac vineyards is a fair substitute. It is less subtle, but an amusing, cheerful wine. Rigby & Evens, who have retailers almost everywhere, distribute a French-bottled Eschenauer Montbazillac that should not cost much more than £1 a bottle. (All prices quoted include VAT.) Muscat de Beaumes-de-Venise, a rare sweet wine from the Rhône, is little known and therefore interesting. The invaluable Yapp Brothers of Mere have it, French-bottled, for £1·65.

One thinks first of sauternes and barsacs in connection with puddings and desserts, because they are luscious enough to match the confections of the most sweet-toothed cook—with one exception (see later.) Puddings, ices, fruits—they take them all in their stride.

For lighter puddings, not quite so sugary or creamy, perhaps the good Coteaux de Layon, such as Bonnezeaux or Quarts-de-Chaume, provide a more delicate coda. They lack the authority of Sauternes, but seem to have more finesse. Yapps again have Quarts-de-Chaume from £1·26 up, and Dolamore a fine Bonnezeaux '64, CB, at £1·93. J. B. Reynier distributes a honeyed Clos-de-Ste-Catherine (domaine-bottled Jean Baumard) that leaves the palate just the right side of satiety.

French family dinners usually end with champagne, and if the last course is fruit, a *demi-sec* (which is really a *demi-doux*) will pass. But with a real pudding, the champagne needs more body. Veuve Clicquot Ponsardin Riche, Lanson Riche and Mercier Riche are all *marques* that will fulfil this function. Other sparkling French wines are perhaps a little thin for this purpose, though a Gaillac Doux will do. If economy is essential, it's probably better to turn to Asti Spumante, of the ordinary muscat grape, not the drier pinot.

Nothing is lovelier at the end than an old Moscatel de Setubal, but this is difficult to get in the UK—and for that matter a really old one (and bottle-age is essential) is difficult to get in Portugal. Málaga Lágrima used to be popular here in the nineteenth century, but this too is difficult to find. However, it would be a good use of the duty-free allowance to bring a few bottles home from a holiday at Marbella.

A Tokay Aszu of enough *puttoños* (you need at least four for a pudding; better five for a rich one) has b without weight. A ½-litre, 5-pu from Berry Brothers costs £2·26.

I suppose if wine is used empha ally in the flavouring of a puddi the same wine should accompany This is certainly true of *zabaglio* which calls out for the liquor Marsala to accommodate its eg ness. So, with a sherry trifle perha anamoroso sherry. But with more delicate version that Italians so delightfully call *zu inglese*, I think a lighter wine is m acceptable: a *vino santo* from Chianti country, or an *orvi abbocatto*.

German wines are difficult. Y must experiment, to match bottle to the menu. Some *spätle* of a sunny year will hold up to ca and pastries, but most hocks a Moselles turn acid and defeat purpose. Everyone agrees that rea fine German dessert wines, Beere auslesen and Trockenbeerenaus sen, are too refined to be taken w any food, and should be sipp meditatively after the meal.

Port-lovers would consider sacrilege to drink vintage port w a pudding, but perhaps a not special tawny could go with swe other than chocolate.

And this leads to the difficulty which I referred earlier. Chocol puddings are delicious if the meal h not been too heavy, but chocol does fight with wine. The gr André Simon recommended Saumur or Anjou with a chocol soufflé, but I dispute even su authority. Perhaps a Bual could ho its own, or one of the better Cypr commandarias. (Pay the top pric none of them is expensive.) Real however I think a liqueur fits bett a Tia Maria (rum and chocola have affinities) or Hallgarten's Roy Mint-Chocolate. The latter, by t way, is delicious on vanilla ice-crea

Then there is a problem if t last course is of fruit. With a fi apple even the traditionalist w permit vintage port, but an apple not a very exciting end to a dinne party. With peaches, pears a strawberries a sauternes is necta Pineapple is really impossible f wine; use kirsch or a similar liqueu With raspberries the Internation Wine & Food Society had a tastin last summer of malmsey, and t combination was voted a succes One acute judge said it was bett not to sugar the berries. Then t acid of the fruit and the sugar of t Madeira achieved a perfect balanc

One of the jolliest aspects of en ing a party with a pudding and sweet wine is that it gives host a hostess an excuse for a lot of rehea sals, to find the right harmonies

A note about the profiteroles and the wine in the picture

The profiteroles opposite were prepared by Silvino Trompetto, Maitre Chef de Cuisine of the Savoy, who this year became the first chef ever to receive an MBE. On a busy day 'Tromps' supervises the serving of up to 3,800 meals. Strangely enough, he is English, was born in Westminster, trained in England, and became Maitre of the Savoy in 1965. Tromps advises cooks to be patient and wait until the very last minute before pouring on the chocolate sauce.

The wine, by the way, is one of the finest premier grand cru classe sauternes: Chateau Giraud, 1966. Jacksons of Piccadilly still have a few half-bottles left: £1·45 half or £33·06 a case. (Merchandise details are on page 55.)

To make the profiteroles.

CHOUX PASTRY: 3¾ oz plain flour; 3 oz butter; 1½ gills water; 3 eggs.

Method: Prepare pastry, pipe out, or put (measured in teaspoons) on lightly-greased baking tin. Bake in moderate oven 15-20 minutes until firm. Put on rack to cool.

CHOCOLATE CREAM FILLING: 1 whole egg; 1 egg yolk; ⅝ oz chocolate (bitter); 2 oz castor sugar; ¾ oz flour; ½ oz cornflour; ½ pint milk.

Method: Separate egg; cream yolks and sugar together until light. Add flour and a little cold milk making smooth paste. Melt chocolate in remainder of milk. Pour on egg mixture, blend and return to pan. Stir over gentle heat until mixture boils. Whip egg white until stiff, turn a little of the boiling cream into a bowl and fold in white. Return this to pan and stir carefully 2-3 minutes over heat to set egg white. Fill the profiteroles with chocolate cream. Pile up in serving dish. Pour over chocolate sauce just before serving.

CHOCOLATE SAUCE: ¼ pint cream; 6 oz dessert chocolate; 4 oz granulated sugar; ½ pint water.

Method: Break up chocolate, put in pan with a little water and melt slowly. Tip on rest of water, add sugar, when dissolved simmer with lid off the pan 10-15 minutes. Pour off and cool. Whip the cream and fold in 2-3 tablespoons of chocolate sauce.

SET BY OLIVE SULLIVAN. PHOTOGRAPH BY JOHN WINGRO







THOUGHTS ON PLANNING A TOTAL MEAL

This is the first of a new series in which eminent cooks write about their kitchens and their lives. Here André-François Villon, who has made a television reputation discusses a few of his fiercely-held culinary convictions

ometimes think that I was born h 'food' in my blood. Food has er overawed me. My kitchen never been a room dominated by ker and refrigerator; where I e to slave to get things on to a te. I scarcely ever get flustered en I entertain friends at home, ether it is one or fifty. It is the gers-on, the take-it-for-granted es who either irritate or slightly me lose my cool.

Ever since my childhood days eat- has been a worthwhile ritual to . Food has always fascinated me. vitably, kitchens have always cinated me. Especially real farm chens with large scrubbed tables; ders chock-a-block with home- de preserves, pâtés, rillets and eses; pantry shelves loaded with na and stoneware in their different ms, shapes and colours. I also ve a thing about glass. I used to nk almost everything from one ourite goblet. It was a major astrophe in my life when that let broke. I frequently travel with favourite rummers, linen nap- s, a few tablecloths. Chamber- ids in many a hotel have left my m boggle-eyed when they saw re-vamp job. I hate that inter- ional sterile hotel-room look!

The planning of a total meal— rly always with a surprise ele- nt by way of ingredients or the nbinations of tastes or presenta- n—is still a challenge to me. At a der age I discovered that I could ax totally whilst I was cooking. I d avidly, but subjectively, about d, for when it came to doing a ipe, I always changed and impro- ed something or other on my own count. I'll never forget my first af, my first moussaka! The two iters who really grabbed me were rnonsky, and, don't laugh, Alice Toklas, whose renown, I am glad notice, is once more being recog- ed. I am still devoted to the ative talents of both these writers food.

At times I am a bad sleeper and apt to find myself up and about my kitchen in the middle of the ght. I really enjoy cooking then. modest midnight feast, attractively out on a tray, a goblet of wine, rhaps Schumann or Morgana ng as company—what more could insomniac ask for? 'Romantic ony!' friends snort genially. 'It mply can't be true!' others declare eptically. Yet is it so unbelievable have this philosophy of concern r oneself? Isn't that the time to oil and indulge yourself a little? one has come to terms on the me front, surely it is then much sier to explore and make others ppy.

At University I read literature, th the emphasis on Dutch and emish poetry. I became a journal- , editing children's books, cook- g books, writing fashion, art, avel and recipe columns. I dabbled th promotions, lectures, demon- strations and travelled with what seemed to my friends an insatiable wanderlust. My jobs were many and sometimes menial. Scrubbing floors, working as a shop assistant, wash- ing-up dishes, even assisting as a florist in a very chic Parisian shop— but I always found time to cook, set a table and enjoy my food and wine. And because I always get involved with people, being passionately inquisitive about other people's ways of living, habits, how they eat, I always land up in the kitchen.

I suspect that my initial gregari- ous passion for restaurants is begin- ning to wane. Perhaps I have tortured my six-foot-five frame— and my stomach and mind—in too many hotels and restaurants. Now I prefer to eat with friends at home. I enjoy thinking out menus. I thoroughly enjoy shopping outings, wandering around in the kitchen, tableware and linen sections of department stores. I do reasonably regular rounds in France, Italy, Holland, Belgium, Portugal and Greece. I feel quite down if I don't get to see my favourite potters, boutiques and specialist shops at reasonable intervals. One is lucky, being on the trot around Europe so often. Yet it is New York shopping which really sends me. There is always a new Aladdin's cave some- where.

Through travel writing I came to know some people at Independent Television in London. I entertained them at home. Then followed some travel programmes on *Tea Break* (now *Good Afternoon*). Instead of straight travelogues, I prefer to slant my foreign visits to the shop- ping and how tourists can get most value for the then meagre travel allowances. I enjoyed the work tremendously.

The Adult Education section of Independent Television got hold of me. Thereupon ensued a traumatic period in my life. I was commis- sioned to do a series on food. I explained that my philosophy was a total one. I simply did not see food— either on the box, or for real—as a recipe - implementor - cum - pre- senter job. I thought it was neces- sary to talk straight to the vastly diverse viewing public. It was imperative, I thought—and think— to underline the essentials of the excellent meat, fish and fresh veg- etables which are available; to let the viewers come to terms with the so-called 'secrets' of cooking; to learn the intelligent way to use and apply heat; to blanch, to braise, to make sauces.

To that end I did a variety of dishes, but always in the context of a meal, a menu. I followed this step- by-step method of presenting the food in an actual 'dining' setting. It was quite hard work to get these basics across, let alone the plus factor of imagination! The question of merchandising was enough to give any reasonable person a twitch, but I tackled it stubbornly, with typical Virgo arrogance.

The joke was on me, of course. *Cooking Without Tears* was the title of the series! The reaction of the public was marvellously reward- ing. I am now working on a com- missioned book called *Food for Thought*, an exposition of this philosophy about food and eating.

For me, it all simply boils down to this. Food is living; living is to strive for style. Style is perceptivity, an awareness of how to lead only the life *you* can lead. It demands cour- age; the will of self-realisation and self-involvement. I don't want any- body else's style. I want my own. It is part of growth, an individual's process of maturity.

For me, a sense of style in every- day living is fundamental. It is the way in which you choose to present things; the way you present your- self. This can either be with a distinctive style, or a faceless style. It has nothing to do with class, education or money. People 'think' of style as something terribly grand or as something impressive. Non- sense. Even the simplest person can have style. Style is something that people create in their own minds, a form of self-expression. Doing your own thing in fact.

I live like this. Annoyingly so to many who irritate me by bemoaning their lot of too little time, or 'every- thing is such a bother'. After *Cooking Without Tears* was filmed in 1971 I ambitiously opened The Chelsea Pantry under my own name in the pleasant village atmosphere of Chelsea Green. For me it is encour- aging to see the growing interest in good quality food. What is especially agreeable about this venture is the opportunity to plan luncheons, din- ners, table-setting with many hosts and hostesses. It is rewarding to see how many take courage, stepping out and doing it eventually all on their own.

Naturally I love my kitchen. I took the basic units from Hygena, re-designed the setting more or less on the lines of my kitchen set for television. Whether I work on my own Scholtes gas hob or my split- level oven, I don't need to travel miles to do anything. There are ample work surfaces, lots of con- cealed strip and overhead lighting. I have a pull-out surface so that I can eat any meal in the kitchen, even seat three people comfortably. The kitchen is compact and, friends assure me, usually in good nick, yet I always lack sufficient cupboard space. Given the Mansion House kitchens, I'm sure I'd still be short of space. I know why. I'm a natural hoarder. Too many tempta- tions arrive in the shape of kitchen china and glass—and my weakness, jugs of all shapes and sizes!●

RECIPES BY ANDRÉ-FRANÇOIS VILLON

will be found on page 159

OTOGRAPH: JAMES MORTIMER

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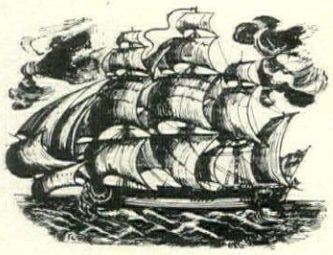




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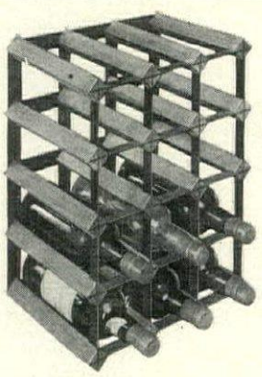
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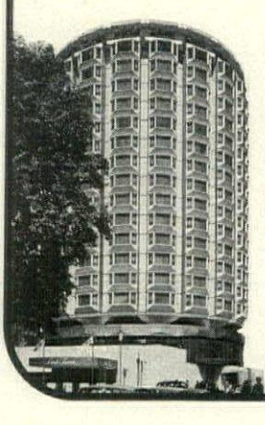


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FOOD FROM VILLON

Follow-up from the article on page 157

Eggs florentine

b fresh spinach; salt and pepper; ½ small ion; 4 oz butter; 3 oz plain flour; 1 icken stock cube; 1½ pints milk; 8 large gs and 3 egg yolks; 4 tablespoons double am; ground nutmeg; ground tarragon; evel tablespoons dried mushroom soup; ablespoons dry white wine; grated rind lemon; 4 level tablespoons finely-ated Gruyère cheese; sprig of thyme; evel teaspoon sea salt.

ETHOD: Wash spinach well in lted water. Remove stems and ugh veins; wash in fresh water ur times. Drain well and dry. kin and finely chop the onion. elt 2 oz butter in a pan and fry ntly for about 8 minutes, until ft but not brown. Stir in the flour d cook for 1 minute. Crumble the icken stock cube into the milk. radually add this liquid to the pan, rring all the time until it boils and ickens. Put half sauce into a bowl d keep warm.

Lightly beat the egg yolks with tablespoons cream. Stir into the ucepan; add nutmeg and tarragon. ir in the soup, wine and lemon nd. Cook gently for 2 minutes, irring all the time. Melt remaining utter; stir it into the sauce before boils. Remove from heat. Add 2 vel tablespoons cheese. Remove 4 blespoons sauce into another bowl. o this, add salt, white pepper and yme. Whip the remaining cream nd stir into the sauce. Return to the emainder of the cheese sauce.

Bring a large pan with 1 inch of ater to the boil. Add the spinach, ring back to the boil; add the sea lt. Cook for 5 minutes. Put into a olander and wash in cold water. ress gently to get rid of water. eave to drain. Butter a large, eavy, oblong fireproof dish and ne it with spinach. Add half the emaining cheese and then break in he whole eggs. Season plain sauce nd spoon over eggs. Spoon the heese sauce over and top with emaining cheese. Cook for 35 inutes, or until set and lightly rowned in centre of oven, preheated o 350°F or gas regulo 4. (This is he dish M. Villon is preparing in he colour picture on page 156.)

Liver with orange

slices lamb's liver (about 6 oz); 2 oz elf-raising flour; 1 large orange; 2 table-poons oil; 1 tablespoon chopped parsley; epper and salt.

METHOD: Grate the rind from the range, cut three slices across it and rim the pith from them. Squeeze he juice from the remainder of the range.

Trim any membrane or skin from he liver, then wash and dry it. Put he flour and one third of the grated range peel in a plastic or paper bag. Add the salt and pepper and shake he bag. Moisten the pieces of liver with orange juice, then put them in he bag and shake until they are well coated with the flour mixture.

Warm the oil in a frying-pan on a moderate heat. Shake the excess flour from the liver slices and lay them in the pan. Brown lightly on both sides (about 2-3 minutes a side). Remove the liver and dry off excess oil on a kitchen towel.

Pour the orange juice into the pan together with the remaining orange peel and the three orange slices. Let the sauce bubble for a few minutes, then add pepper and salt to taste. Pour the sauce over the liver slices and decorate with the chopped parsley. Serve with new potatoes and saute mushrooms.

Enough for a really nourishing meal for one.

Grapes with cream and Cassis

1½ lb ripe white grapes; 2 fl oz Creme de Cassis; 16 fl oz thick cream; 4 oz soft brown sugar.

Creme de Cassis is a fortified black-currant wine which can be found in good wine shops. You can substitute a liqueur or even cognac for the Cassis, but don't be tempted to use blackcurrant juice.

At least one chain store sells 'fresh whipping cream', and this is ideal for this dish. Otherwise use double cream.

METHOD: Cut the grapes in half, peel them and remove the pips. Put them in an ovenproof dish, measuring about 9 inches across by 1½ inches deep, to cover the bottom and pour the Cassis over them. Leave for about half-an-hour.

Pour the cream into a mixing bowl and gently beat by hand. When the cream has thickened but is still free-flowing, spread it over the grape and Cassis mixture and put it into your refrigerator. Leave it there until it has set hard (about 2 hours) but do not freeze. If you do, the water in the cream will form little splinters of ice which spoil the dish.

When the cream is hardened, cover its surface with the sugar and place under a very hot grill until the sugar melts and turns to toffee. This needs to be done very quickly. Allow to cool and return to the refrigerator (*not* the freezer) until you serve it. If moisture condenses on the toffee, dry with a kitchen towel.

This should be enough for six.

Hungerford Park

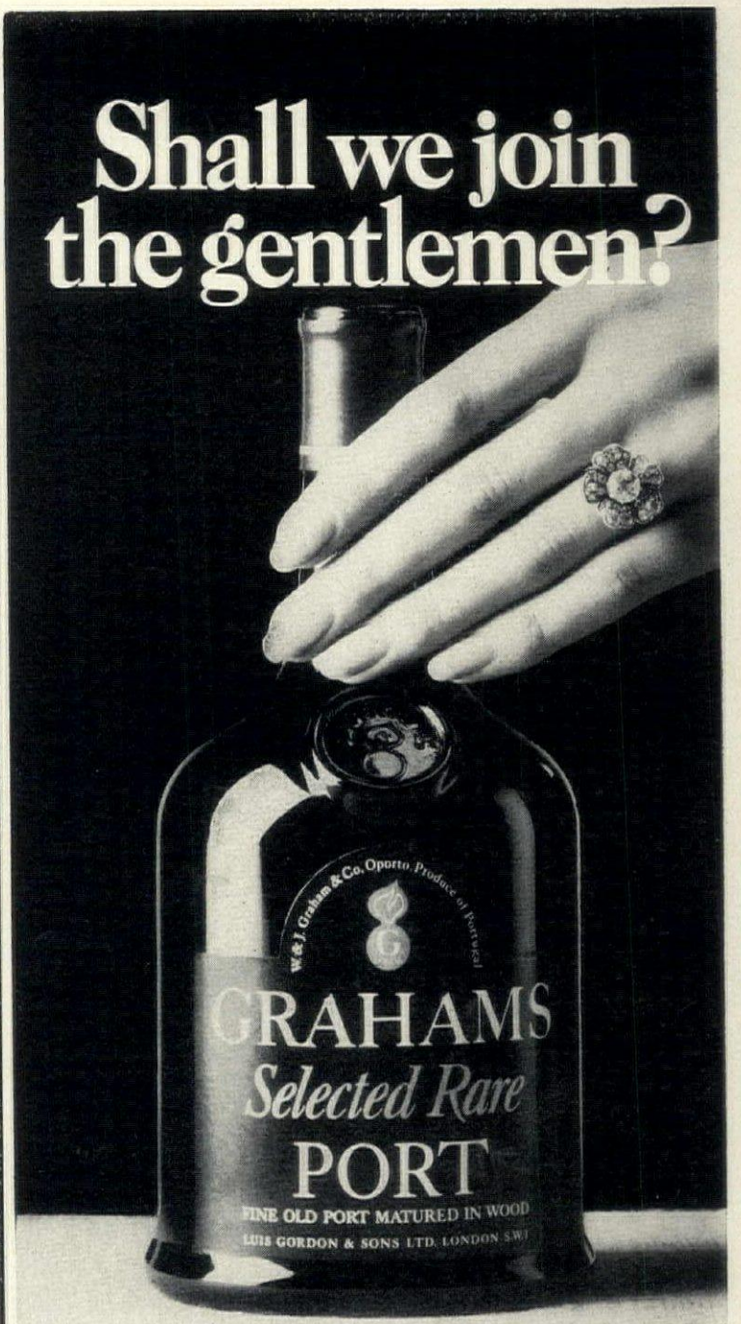
3 eating apples; 1 lemon; 12 oz dry ginger ale (1 can or 3 small bottles); 6 fl oz Amontillado Sherry; 2 pints light ale; 4 oz caster sugar; ½ bottle Spumante (Italian sparkling wine).

METHOD: Grate the rind from the lemon and squeeze juice from it.

In a bowl mix the light ale, dry ginger, sherry, juice and rind of a lemon, sugar, nutmeg. Refrigerate.

Shortly before serving, peel, core and slice apples. Add them and the chilled spumante to the punch.

Enough for 10 large glasses●



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No 1 of an occasional series on soft fruits

GROWING GOOSEBERRIES LIKE GRAPES

BY DOUGLAS BARTRUM

GOOSEBERRIES are the earliest fruits we pick in our gardens. Boiled salmon with mayonnaise, hot roast lamb, and gooseberry-tart, usually served cold with cream, are said to form the perfect English menu for Whitsun. But often these early gooseberries are too small and immature to have much flavour, and they are nearly always too sour to be palatable: you need more sugar than fruit, which means you get very little genuine gooseberry flavour.

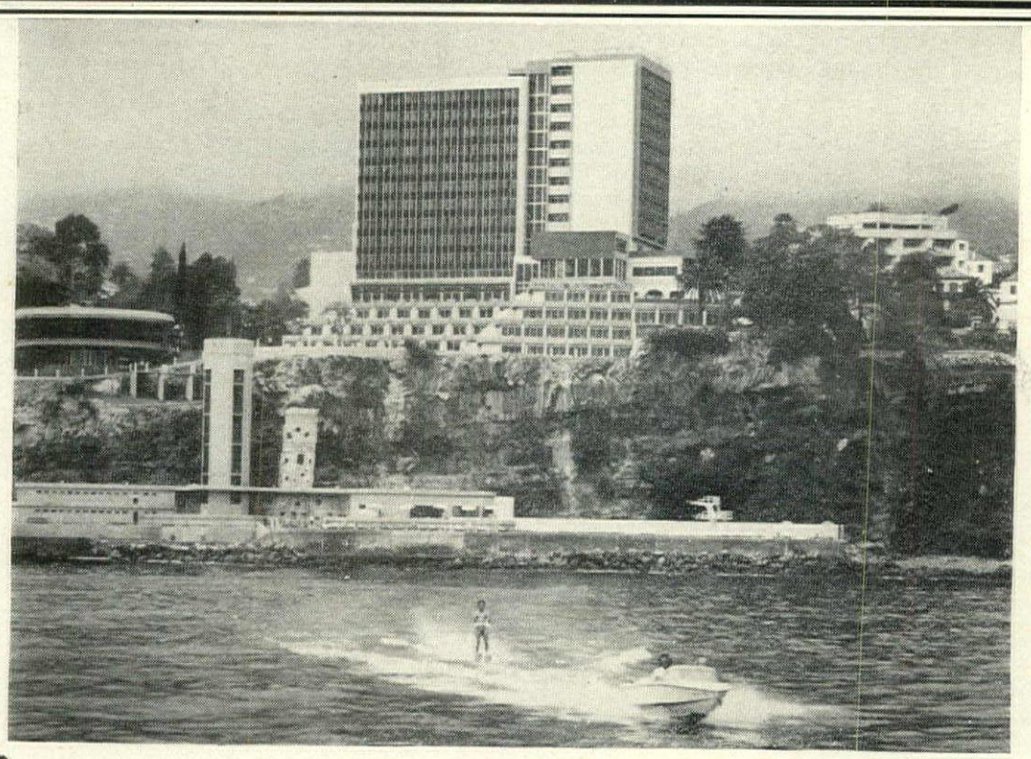
There are both cooking and dessert varieties, and some cookers can be left to ripen for dessert, these being picked along with the true dessert kinds at the end of the summer. Strange to say, few people know about them and they are seldom seen in the shops.

The yellow gooseberries have the finest flavour and, according to a seventeenth-century writer, when thoroughly ripe, taste more like grapes than any other English fruit. Gooseberry wine, made from firm green gooseberries, has been praised by some writers—'but a shade below champagne', says one—and dispraised by others—'inferior brands' (of champagne) 'are often spoken of contemptuously as "gooseberry" ' (K Deighton, 1890). However, it makes a refreshing summer drink, and there is, by the way, a gooseberry called *Champagne Yellow*, a late dessert variety, bright yellow in colour when ripe, and of a rich, very sweet flavour. Two varieties recommended for wine-making are *Careless*, a mid-season fruit (picked early while the berries are green); and *Keepsake*, an early or mid-season fruit which is mostly picked green.

Although there is a great number of different varieties, not many are offered by nurseries these days—usually about half-a-dozen. The mid-season ones seem to be the most popular: *Careless*, *Leveller*, *Whinham's Industry*, *Whitesmith* appear in the catalogues I have at hand. *Leveller*, unfortunately, does not succeed in all districts. As with other fruits, it is important to find out from your supplier the varieties you should choose for your garden; and, at the same time, ask for information on pruning the varieties recommended: the habit of the plant of determines the special methe used. We will return to this po later but, first, here are a few gene cultural matters. Established bus which have been trained and gro for some years in the nursery are best for most people to use. Pl them on a dry, sunny day in Octob setting them about 5 feet apart i deep, well-drained lightish loa soil. Three will probably be enou for a small modern garden: goo berries, like the other soft-fruits currants, strawberries, raspberr and so on—take up less room th do the large bush and tree fru Another advantage is they often co tinue to bear excellent fruit for thi years or more. Furthermore, th are readily propagated by cuttin which will root in any light soil in t garden.

Gooseberries produce the fin

Continued on page 162



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ON GROWING GOOSEBERRIES LIKE GRAPES—PLUS RECIPES

Continued from page 160

fruit in the cool, rather rainy parts of the country, such as Lancashire, and parts of Yorkshire and Norfolk. They don't prosper at all in hot, dry climates. (They are scarcely ever seen in Italy and Spain and are not common in many parts of France.) Plant the bushes in a sheltered part of the garden to help protect the tiny flowers from late spring frosts.

Pruning of established bushes is usually done immediately after the fruit has been gathered. Strong, healthy shoots made during the previous summer should be preserved (for these will bear next season's fruit) and the older shoots cut out; all suckers, springing up round the bush, and diseased wood must be removed. (As gooseberry wood is extremely tough, use a pair of keen-bladed secateurs or a very sharp pruning-knife.) Aim at keeping a well-balanced, open-centred bush. Some varieties, such as *Careless* and *Leveller*, have weak hanging branches, the lowest touching the ground: cut these out. The others, above them, should be shortened to about half their length (at an upward-pointing bud); retain the strong-growing, erect branches.

Dessert gooseberries are often left on the bushes until as late as November, as they swell and get very ripe and juicy, but be sure to thread black cotton among the branches as birds peck at the fruit.

Broom Girl has large yellow berries and is one of the best dessert varieties for flavour. When it comes to eating these delicious berries, they should be topped and tailed and usually served piled up on vine-leaves. What should one drink with them? A glass of champagne, iced or well chilled is the perfect accompaniment, although you may insist on a sweet dessert wine, in which case the famous Vin Santo Brolio, from the Brolio vineyards near Siena (said to be Italy's finest dessert wine) is delicious chilled or not chilled with almost any fruit.

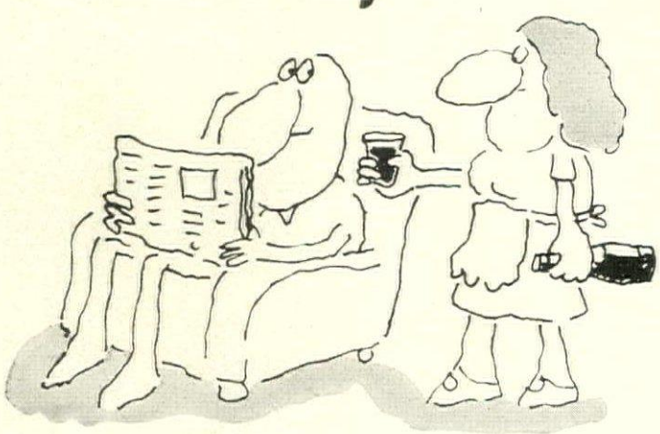
The Germans, who are said to grow very good gooseberries—much better than the French—have *Stachelbeerkompott*, which is a simple compote of gooseberries stewed in syrup. *May Duke* is an excellent variety for this sweet; the berries are mostly picked when green.

Gooseberry compote: Clean and wash 1 lb *unreife* (unripe) gooseberries. Into some rapidly boiling water put 2 tablespoonfuls of vinegar; throw the gooseberries in and cook for one minute only. Drain them in a colander; then drop them immediately into a bowl of cold water and leave them for 2 minutes —this process helps to preserve the green colour. Take them out and put them on a sieve to drain. In the meantime, prepare a syrup of ¾ lb of sugar boiled with about ¾ of a tumblerful of water. Cook the gooseberries very slowly and carefully in the syrup until they are soft. But they mustn't loose their shape. Take them out with a spoon and put them in a glass bowl; boil the syrup until it thickens, then pour it over the gooseberries and serve quite cold. The German recipe doesn't suggest anything to go with the fruit. A tablespoonful of Cherry Brandy mixed with the syrup gives a wonderful flavour but spoils the colour. I say have a glass of Kümmel with it, plus a bowl of Devonshire cream.

Gooseberry trifle: is a delicious old English sweet and as good as any of the fruit purées or mousses we get from the Continent. Cook sufficient gooseberries, with sugar and a little water, to make a thickish layer when pulped at the bottom of a dish—pass the cooked fruit through a sieve. Cover this purée when cold with a rich custard made with ½ a pint of cream, 2 tablespoonfuls of milk, heated together and poured on to the yolks of 4 eggs well beaten u sugar; cook until quite thic double saucepan or in a basi hot water, stirring contin (A thicker custard can be using only ¼ pint cream.) I pile on this a whip made o cream whisked gently with th beaten whites of two eggs, sug a little dessert wine. This whi better flavour if made the day

Green gooseberry sauce: is have originated in Devon an haps the first was made the time when the spring m started coming in—they are a best from April until July—a finest I've ever had were round the Devon coast. Coo soft, a tumblerful of green berries in a little water. Drain liquor; rub the fruit through sieve, put into a saucepan tablespoonfuls of spinach jui heat up with a little butter, plu nutmeg, white pepper and su flavour. This sauce goes we grilled or baked mackerel, s filleted. To cook the fish, brus oil or butter and put in a fai oven until done. Five minutes you take the fish out, put a f anchovy down the middle c piece, choosing nice long Arrange on a heated dish and with a glass of your favourite well chilled—a Moselle (Brau or Piesporter) is a good choic sauce should be very hot ●

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May we offer some valuable advice?

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Punt e Mes.

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SPARKLING WINE CONSIDERED AS AN ANYTIME DRINK

Now that champagne is becoming ever more expensive, **Philip Shaw** suggests a fresh look at the sparklers

WITH SALES of sparkling wine exceeding champagne for the first time in this country, and the price of the latter accelerating at a rapid rate, many wine lovers are turning to other sparklers for their variety and value for money. No longer need a sparkling wine be saved for a special occasion for it is certainly not expensive. It is definitely an anytime drink and costs no more than a reasonable table wine. In fact, what can be more enjoyable in late summer than to sip a sparkling wine on a warm afternoon or in the garden on a late Sunday morning?

Sparkling wines are made in almost every wine-growing country and are produced in one of four different ways. The dominant style for quality and high price is the wine made on *méthode champenoise* lines. This is the same technique as that used for the production of champagne and involves the same care over handling the mainly black grapes in order that the pressing does not excessively colour the must. Outside the defined Champagne region, other French districts, like Bordeaux and the Rhone, do not always remove the wine from the lees with quite the same precautions. The other process is the same, although the secondary fermentation is in bottle.

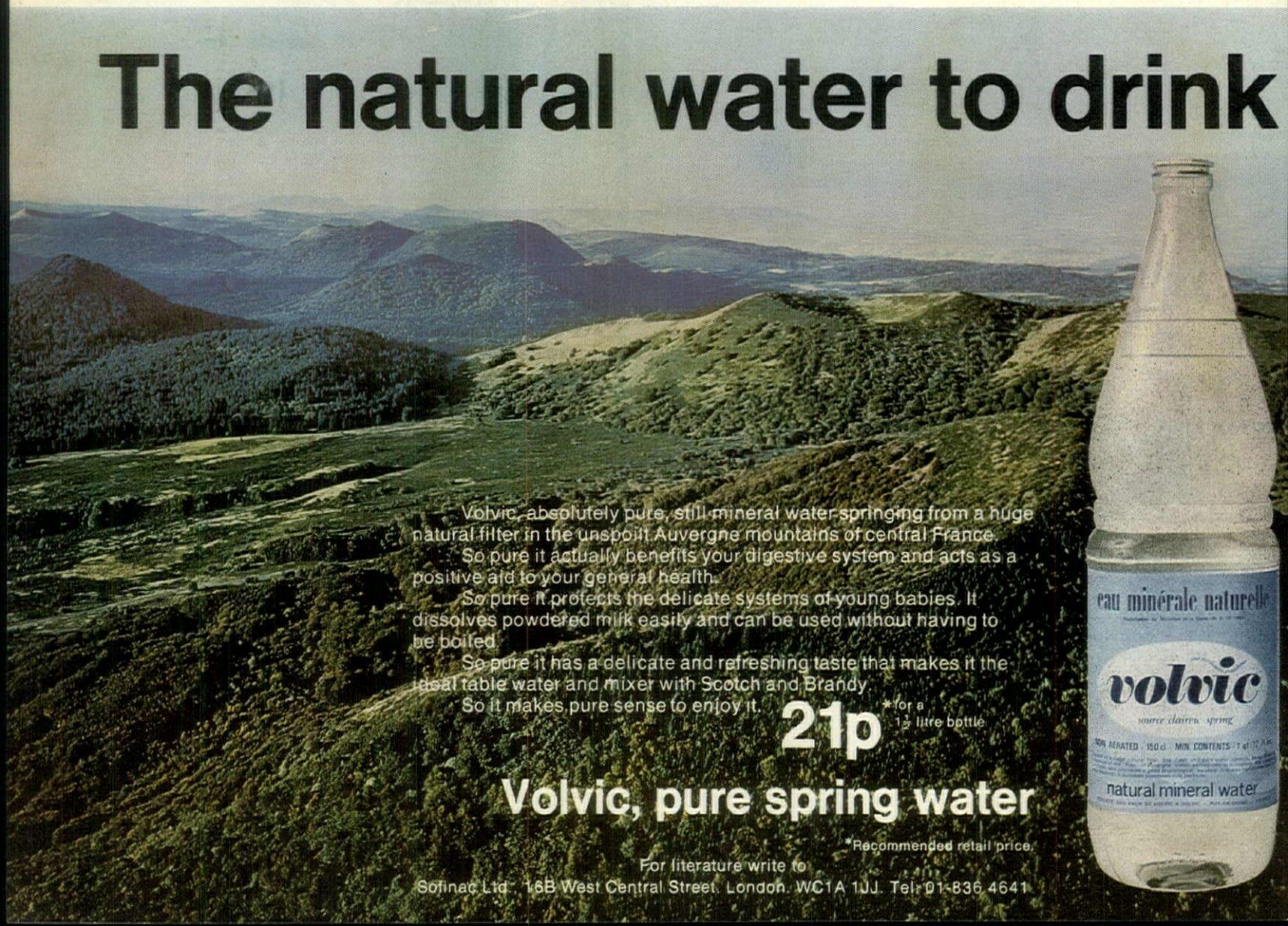
The Loire Valley yields some of the best sparkling wines, partly because the chalky soil is in many respects similar to that found in Champagne. The 'Touraine' is the finest district, based on the towns of Saumur and Vouvray. The champagne process imparts a more fruity flavour, greater character and a longer *mousse* (or bubble) than is achieved by other processes.

In Saumur, the sparkling wines are known as *mousseux*, a term applied by the French Government to wines, other than champagne, that are exclusively made in the same painstaking way. Saumur is produced from both the black Cabernet Franc grape of Bordeaux and the white Chenin variety, and ages for a minimum nine months in bottle before sale. Of those I have recently enjoyed, I would mention Blanc Foussy, sold by Grants of St James in a delightful bottle, and Veuve Amiot, from the old town of St Hilaire-St Florent and a family that has been perfecting sparkling wines since 1884. Then there are Carte Blanche and Golden Guinea, which cater for a wide variety of tastes by their various styles of dryness.

Outside the Loire, *méthode champenoise* wines are now being made for the first time in Alsace. The House of Dopff has recently brought to Britain their *cuvée extra* and most wine merchants should by now have stocks. Like all Alsatian wines, it has a crispness and flavour that is truly indicative of the region. The other French districts yield a variety that is worth tasting: these include red Burgundy, such as Red Cap from the House of Chauvenet, a Burgundian rosé, known as the Partrid Eye, made around Beaune and R the Blanquette de Limoux whic a medium-sweet sparkler from area near the walled town of cassonne, and Seyssel in the Sa This last-named district yield charming white sparkler, kn here as Varichon et Clerc, an made from the Altesse, Mol Chasselas and Jacquère grapes, w are grown not far from Annecy.

Spain sends several *méthode ch penoise* wines to Britain. Know *vinos espumosos*, it was a Spa sparkling wine that started famous champagne court case London. The two outstanding tricts are the Rioja, particul near Haro where a plum 'liqu is used as a dosage at the end of process, and Catalonia on Spa eastern seaboard, although spark wines are made in Galicia and o regions. Within Catalonia the provinces of Alella and Panades the most famous, the latter mal its best wines around the charm town of San Sadurni de Noya w lies some twenty-five miles wes Barcelona. Two wines are part larly worth looking for: Luis Lo which is made from the best per cent of the Xarello, Mace and Parellada grape varieties, Freixenet's Carta Nevada, w

Continued on page





In medium dry sherries, three little words separate the best from the rest. Harveys Bristol Dry. £1.73.



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With cunning skill he turns fur, feather and silk into wet and dry flies for the compleat angler. They simulate in minute detail the metamorphosis of aquatic life upon which the fish feed.

Fly-tying has been recorded as early as 400 A.D. but it was the Normans who introduced the more sophisticated techniques to Britain.

They too awakened in us an interest in and an appreciation of good food and wine.

The family firm of H. Sichel & Sons Ltd. is regarded today as expert on wines from France and Germany. From the Rheinhessen District of the Rhine Valley comes this collector's item, Gau-Bischofsheimer Herrenberg Riesling Trockenbeeren Auslese 1953. Selectivity, dedicated work in the vineyard and a truly outstanding vintage produced this rich, golden wine.

Château Cos Labory is easier to come by, but is equally a wine of distinction. It is a fine example of a full-bodied wine great character produced from the clay s of St. Estèphe and is one of the sixty-two châteaux classified in 1855 as being the b of Bordeaux. For over one hundred year H. Sichel & Sons Ltd. have been selectin superb wines like these for your appreci

SICHE

PARKLING WINE

tinued from page 164

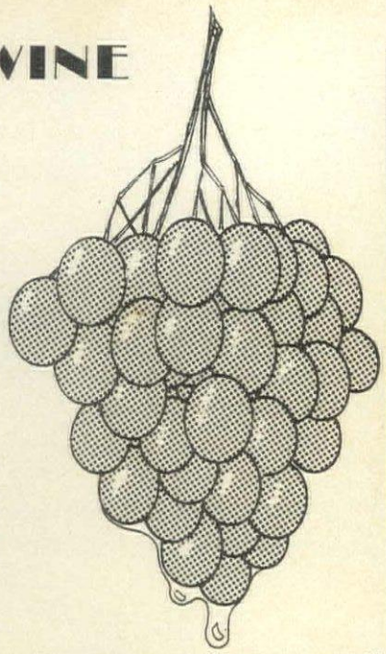
ade entirely from white grapes sold in an attractive cool-ing, frosted bottle.

he second method of making kling wines is known as the sfer' system. This involves enting and maturing the wine ottle and then disgorging it into nk to remove the sediment. As tanks are sealed, the wine can ottled without loss of pressure. s has the advantages of reducing ur costs (and hopefully the e!) by reducing the lengthy uage system of hand-turning the bottles and the fact that es that have completed their entation can be blended with rs to give continuity of style. example of this method is the nch sparkling wine, Kriter. ny Californian wines are also le on this basis.

The *charmat*, or *cuve close*, pro- is perhaps more widely used. vas devised in the early part of nineteenth century by a French mist, M Maumene, and others, means that the wine is placed namelled steel vats or glass-lined crete ones while the temperature educed to allow the yeast cells to le. The wine is filtered under ssure into another tank from ch it is bottled. The dosage of ar in a brandy solution usually es place either in the empty tle or the tank.

Sparkling wines of Bordeaux, h as Chanterelle from Peter minic, are good examples of the *rmat* process for yielding wines quality. Two styles of *brut* and *i-sec* are available of this par-ular wine and are known as rdon d'Argent and Cordon d'Or pectively. Veuve de Vernay is a re wine made on the *charmat* es; the producers have recently led an attractive rosé to the two les already available.

Italy can rightly boast to make one the finest *charmat* sparklers in world—Asti Spumante. Many oducers in the region in fact im that this process allows the e to retain the character of the uscat grape, which might be lost *méthode champenoise*. In order to l itself an Asti Spumante, the e must be made from Muscat apes grown within the DOC con-lled zone of Muscato d'Asti, uth of the town of Asti. The ntre for production is Canelli ere wines that come within the ict Government control are en-led to display a neck label showing e patron saint of the town of Asti, n Secondo. Two Astis that I ould recommend are from the ouse of Riccadonna: their Asti around £1·22, for everyday inking, and the President Reserve istal Sec for the occasional touch



of luxury, expecially as an apéritif.

The other large producer of *charmat* method sparkling wines is Germany. Apart from the export market, Sekt enjoys a large home consumption of over 160 million bottles, which is not that surprising in view of the small duty in Germany of under 13p per bottle! The name Sekt is meant to originate from the actor Ludwig Devrient, who played the part of Falstaff and called mistakenly for 'Sack' instead of 'Schaumwein', or foaming wine. Various styles are made, ranging from the relatively cheap and inferior type that is dependent upon other countries' wines for importation before the *charmat* process begins, to the single estates who make a wine of distinct quality. The Riesling grape predominates and much is bottled in the 'piccolo' size quarter-bottles. Quality Sekt is labelled Pradikatssekt under the new German wine law.

It is curious to reveal that in the Moselle Valley, growers are forming an association to try to protect their region and its distinctive Sekt wines, for they feel the wines should have safeguards much as the Champagne producers do today. In fact, the producers of sparkling moselle compete with sparkling hock estates with as much enthusiasm as their table wine neighbours. Schloss Prinz and Schloss Livia are well worth looking for here, as is Kupferberg Gold, which has been shipped from Mainz since 1852 and is, incidentally, one of the few Sekts made by *méthode champenoise*.

The final large-scale method of making sparkling wines is known simply as the *impregnation* method. In this process, the wine is cooled, carbon dioxide is injected under fairly low pressure and, as the temperature of the wine rises, so the pressure increases. Thus the gas dissolves and does not chemically combine with the alcohol as in *méthode champenoise*. The result is a larger-sized bubble and a very short appearance for the *mousse*●



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Blend 37: victim of a conspiracy of silence.

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The coffee arrives in an impressive Georgian silver pot.

Your hostess pours it into a delicate little cup and hands it to you.

You sip. You smile, and you say, "Marvellous coffee. I suppose you brought it back with you from Paris?"

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There's precious little incentive for her to point out that it's *Blend 37* 'Continental' instant coffee, is there?

We reckon there are thousands of people who have enjoyed *Blend 37* at one time or another but never buy it because they don't know its name.

If this advertisement reaches just a few of them we will be more than grateful.



Blend 37 'Continental': can an instant coffee be too good for its own good?

RESTAURANT REVIEWS

AL FRESCO EATING IN LONDON

BY PENELOPE MAXWELL

DERICK'S

den Passage, N1 (01-359 2888)

prettiest garden restaurant in don, with umbrellas in case it is ot to sit in the sun—which, surngly, it was last summer. The section of the restaurant has mous windows, overlooking the , so if it's too cold to sit outside can still benefit from the view. ginative menu and good food. ut £10 for two.

N LORENZO FUORIPORTA

rple Road Mews, SW19 946 8363)

s restaurant was opened follow- the continuing success of San enzo's in Beauchamp Place. You play boule in the garden, and atmosphere is easy and relaxed— fect for weekend lunching. Food an and usually excellent. About for two.

TERRASSE TIO PEPE

Shepherds Place, Upper Brook eet, W1 (01-629 7892)

s restaurant is in a paved walk, den away and comparatively iscovered. Possibly, its full potenhas not been realized—tubs of vers would brighten the place siderably—but, on a good day, it ne of the few places in the West d for out-of-doors eating. At the e of writing, the interior still ains a somewhat gloomy alterna- if you can't get a table outside. e imaginative menu includes gional specialities which are nged regularly. About £11 for .

ERIDIANA

9 Fulham Road, SW3 (01- 9 8815)

e terrace above this restaurant s very popular last summer and is erfect spot for sitting in the sun ve the noise of the traffic. How- r, in case the elements aren't as d this year, more cover has been vided, with large glass doors and ly about eight tables remaining in e open air. Probably just as well, the panic of where to put people en it starts to rain must be a ghtmare. Food Italian/International. One of the best and most lourful of the Italian restaurants, perbly run by Walter Mariti. bout £11 for two.

CHESTERFIELD BUTTERY

Charles Street, W1 (01-491 2622)

This hotel has been quietly gaining an excellent reputation. The buttery is amazingly good value and rather more exciting than the name suggests. There is a small, pretty courtyard for eating outside, plus one or two tables adjacent to large French windows. The interior is comfortable and well designed, using greens, orange and beige.

In these days of high prices, the menu is excellent value. For £1·40, including service and VAT, you can choose two courses and coffee. The two courses include a choice of cold dishes with a large table of different salads and side dishes, or the hot dish of the day with vegetables. Pudding, cheese or ices provide the second course, and the menu prints clearly: 'Please feel free to help yourself to as much as you like.' A large jug of wine costs £1·40, and both red and white are better than the average carafe. Altogether, this is a delightful restaurant, and an example others could well copy to increase their turnover, with only a small reduction in prices. The main restaurant at the Chesterfield will be reviewed in a future issue. A meal at the Buttery costs about £5 for two.

CHARCO'S

27 Coulson Street, SW3 (01-589 2097)

This wine bar, owned by Searcy's, has become as popular as the one in Montpelier Walk. You can't book tables, but there are one or two in the sun. Cold food only is served from the counter. Everything, from pâté to lobster, is delicious and freshly prepared. A great meeting-place on Saturday and Sunday mornings.

AU BON ACCUEIL

27 Elystan Street, SW3 (01-589 3718)

Consistently one of the best-value restaurants in London. At least one merit of rising prices is that they seem to be sorting the sheep from the goats as people are becoming more discriminating about what they will pay for. Fortunately, this restaurant has always set high standards at reasonable prices. There are one or two tables on the pavement outside, and the street is quiet enough for diners not to worry about traffic. About £8 for two.

More reviews on page 173



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and to have around all day.

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"When you move to a country of tea drinkers you don't expect to find good coffee."

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Librarian, Institute Français, London.

"Good, fresh coffee is the last thing a Frenchwoman expects to find in England.

"But I really was impressed with your Lyons Original blend.

"The way I drink coffee–black with no sugar–is a real test of flavour.

"And I found this blend very mellow, but, at the same time, full flavoured.

"Perfect for drinking at any time of day.

"Breakfast, lunch, and, as you English say, tea."



Lyons pure ground coffees.

L FRESCO EATING continued

E'S

Portland Road, W11 (01-331)

reviewed this restaurant in ıary: the standard of food and ce has improved enormously the past year and it continues one of the most popular places ondon. The little courtyard at ack is a jungle of plants, inter-ed with Victorian garden furni- creating a charming, secret-en atmosphere. About £8 for

ARROSSE

Elystan Street, SW3 (01-5248)

is almost next door to Au Bon eil and has the same arrange- of tables on the pavement. No er under the aegis of Geoffrey p, but still remains popular. ıt £9 for two.

POMME D'AMOUR

Holland Park Avenue, W11 229 8532)

courtyard at the back of this urant has the additional attrac- of a heater, for when the even- grow cool. Food is French, and menu is more imaginative than . About £7 for two.

AU PERE DE NICO

10 Lincoln Street, SW3 (01-584 4704)

The rear section of the restaurant has a sliding roof, which is certainly the safest way of eating outside in England. Food here is always good and Murray Radin, the owner, is usually there to keep a watchful eye on the immaculate service. About £9 for two.

SAN LORENZO

22 Beauchamp Place, SW3 (01-584 1074)

A sliding roof is a reassuring feature of the patio here, but a tree growing indoors adds to the general garden effect. Food excellent and clientele stimulating. About £11 for two.

BIBA'S ROOF RESTAURANT

Biba's, Kensington High Street, W8 (01-937 8060)

The Roof Restaurant was due to open at the beginning of April—after this issue went to press. The delightful gardens laid out by Derry & Toms are being retained and, following the great Gatsby craze, the restaurant is being re-decorated in nineteen-twenties' style. It will be open for lunch, tea and dinner. More details later ●



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The Moffat 2000 series partners Program Kandya perfectly. These latest models, in charcoal and chrome finish are the best look yet, with so many clever helpful ideas. The oven is not only a genero size, it's also self-cleaning. And it stands at working-top height. It h fully automatic timer, plus a time-of-day clock, plus a one-hour m timer. So sensible! The Moffat also has a super-wide grill that cook evenly over the whole grilling area. The gleaming hotplate with its s nickel finish has four burners which light automatically and featur Moffat system of simmer control for greatest efficiency.

Program Kandya and Moffat Gas Built-In. Together they w make your cooking much more fun.

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See Moffat at the Thorn Kitchen Advisory Centre, Thorn House, Upper St. Martin's Lane, W.C.2. Open Monday to Friday 9am. to 5pm.



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KANDYA

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Address.....

My nearest shopping town is.....

TABLE JOTTINGS

Price reduction

hese days of inflation, it is a ant surprise to see that Mouton t, the most popular claret in and, has announced a price ction of about £7 a case. This hs that the retail price direct Hedges & Butler for a case of Mouton Cadet is £19·53 instead 26·53. Not to be confused with irst-growth Mouton Rothschild, is nevertheless an excellent e blended wine from the same pany, and its consistent quality deservedly given it a place on ally every restaurant wine list ngland. Write direct to Hedges Butler, 153 Regent Street, don W1, for wine list and orders.

Deep-freezing aid

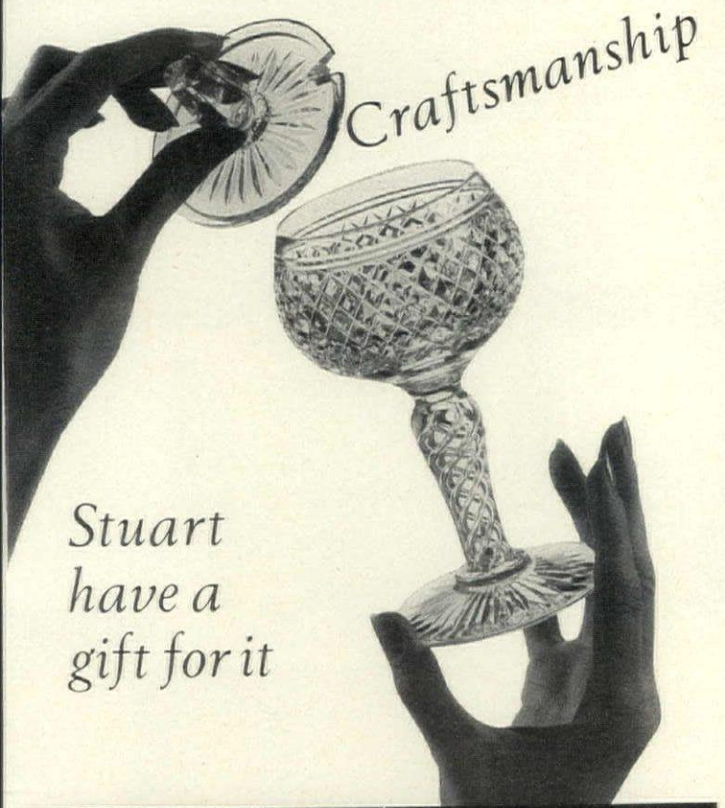
of the problems with deep zing is that, to get the best lts, it requires a considerable unt of reading—and remember- Alcan Polyfoil produce a help- colour poster, giving details of t to do with almost everything re likely to want to freeze. The rt can be hung on the wall next he freezer, so that it's readily lable whenever needed. As well ractical information, it also in- les recipes. A copy of the poster be obtained from 18° Below o Poster Offer, 8 Hill Street, ndon W1. (Include a 5p stamp.)

German wines

If you are interested in German wines, but find the names confusing, Schloss Bockelheim have a small list of wines available from their company, Schloss Bockelheim Rhine Wine Ltd, at 50 Station Road, London NW10. The wines are only sold to individuals—not to restaurants or off-licences—so you should be serving something fairly exclusive at least. The wines contain no added sugars or chemicals, are well made and well balanced. Write direct to Schloss Bockelheim Rhine Wine Ltd for more information.

Cookery challenge

This year, Knorr are running their annual cookery competition as a special British Cookery Challenge, to rediscover traditional British dishes. Britain has been divided into ten gastronomic areas and the winner, plus partner, will be given a gourmet weekend at a leading British hotel. The competition is to devise a three-course dinner, providing recipes, and, wherever possible, giving regional dishes. Closing date for the competition is June 30th, 1974. Entry forms are available in shops or direct from: The Knorr British Cookery Challenge, Department 409, The Old Pines, The Parade, Epsom, Surrey.



Stuart Crystal

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Tomorrow's people
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AEG manufacture a wide range of built-in appliances, designed to fit in with the kitchen units of all the leading British and Continental manufacturers. It includes ovens to be built in at eye or floor level, electric and gas hobs; cooker hoods; refrigerators; washing machines; tumble dryers; dishwashers – and a host of small appliances.We have luxurious double ovens, enormous refrigerators, large-capacity washing machines for large-scale luxury living. But we also have many appliances specially-designed to be built into the "average" kitchen and some, in fact, for the really small kitchen; clever, compact washing machines, refrigerators and freezers with just as many technical refinements, and capable of just as much "housework" as the larger models. So don't be deterred if you think you haven't enough space. There are AEG appliances to be built into the tiniest kitchens (you can even fit a freezer into what you might have thought was an impossibly small area).

What is more, every appliance is backed by the AEG guarantee of superb quality, with the security of a nation-wide network of after-sales and service agents.

The kitchen: from the DR. BECHER range.
The AEG appliances:
EDUV4M cooker and EME 4.58D Hob
**Favorit Deluxe electronic dishwasher*
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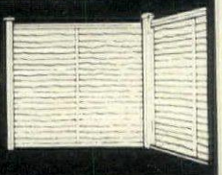
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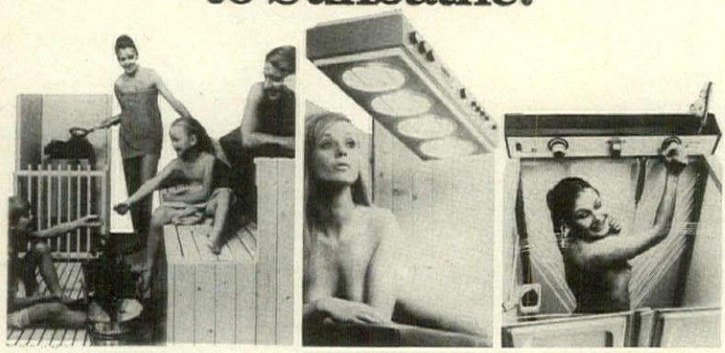




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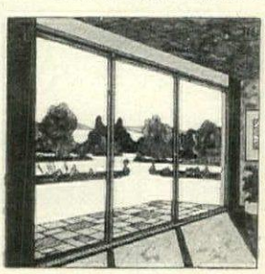
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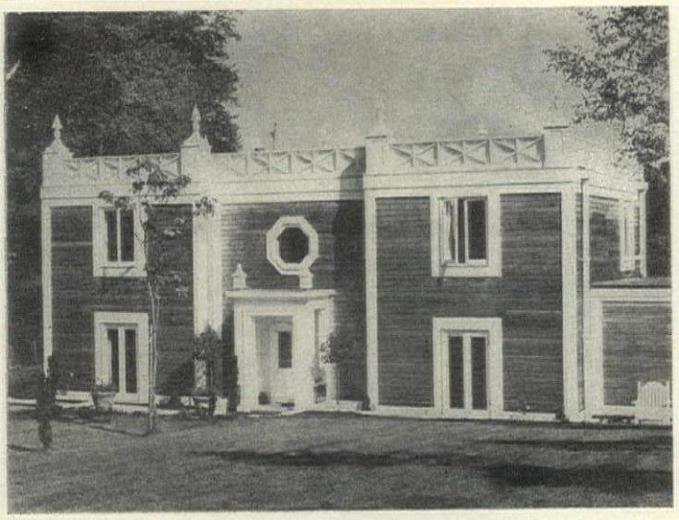
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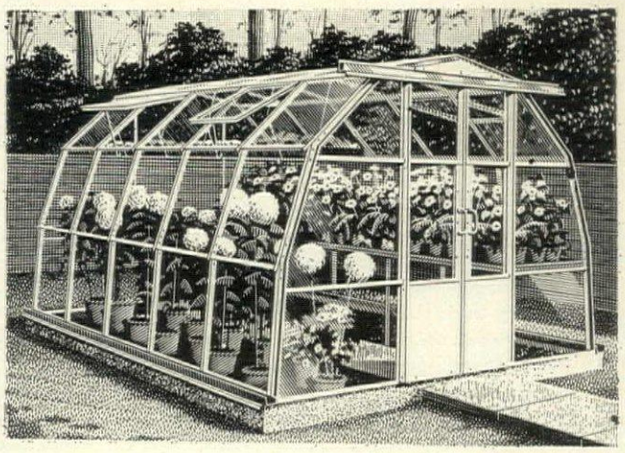
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'Wealth can be an obstacle to gardening . . .
Plants must be loved by their owners'

CHARLES DE NOAILLES

Continued from page 145

'Well, love and passion are involved, and also a good deal of perseverance. Take these lilies: they are called Green Dragon—a beautiful name—but they derive from a lily called simply *Aurelianense*, which was created by a marvellous old postman in Orleans, Monsieur Debras. He fell in love with lilies in his childhood. He once told me that he had seen the garden of his father, who was a country schoolteacher, filled with white lilies. One day, when he was ten, he saw a red lily and this gave him the idea to hybridize them to create a pink lily. Of course, he failed, but he went on trying. Some years later, he discovered that what he had taken for a red lily wasn't a lily at all, but an amaryllis. Well, he became an expert on lilies, and around 1953 he succeeded.'

'Modesty of means doesn't seem to be an obstacle to gardening?'

'Wealth can be a much greater one. The keeper of a railway junction, a parish priest, a postman create gardens in which personality expresses itself more easily than in a park made by a professional gardener. Plants must be loved by their owners. For a man who has a very beautiful garden tended by ten gardeners, plants are things he sees in passing: they are not friends. I would rather be one of those begonias so beautifully nursed by a chambermaid or a secretary on the windowsill of her garrett.'

Opulence often puts the imagination asleep. There are, however, other factors detrimental to the expression of personality. History is one.

'It freezes the creative impulse. Why should there be only Louis XIV works in a Louis XIV interior, or park? In Louis XIV's own time, they used things that weren't Louis XIV—antiques or copies of antiques, for instance. The "period piece", which came to us from America, I believe, is a heresy.'

'You have no respect for history, it seems.'

'No excess of it, I confess. It makes life too difficult. The room I like least, at Pompadour, is the grand salon, because it is the only one that has come down to us in its original state. Hence there is nothing to be done with it. It is far more stimulating to have a house where you can begin from scratch. Here, the only places where I have been able to amuse myself are the corridors: they didn't exist in the Marquise's time. I have avoided those monotonous alignments of eighteenth-century etchings or of hunting prints; instead, I have tried to fill the corridors with surprises—quaint pictu cupboards filled with curiosa, stu birds, ceramics, books of e kind . . .'



Hydrangeas and Anemone Japonica *in a shady corner*

'I suppose you have rema loyal to Pompadour because it i old family residence?'

'Not at all. My mother owne château that was destroyed du the First World War. One day, ward the close of hostilities, she informed that 270 crates filled pictures, furniture, and other obj were waiting for her there, under rain, to be picked up at once. So looked around for a place to s them temporarily. Pompadour for sale and she bought it. Stil was no common warehouse, and decided to make it her home.'

The home was historical (save the corridors). The garden, tunately was not. 'The owner filled it with little tunnelnettes, l rockworks, little rose trees,' Vicomte recalled. 'I did away wi all and made my own garden. It i really a very good place: all s and poor soil. Only lilies thrive o Still, here it is.'

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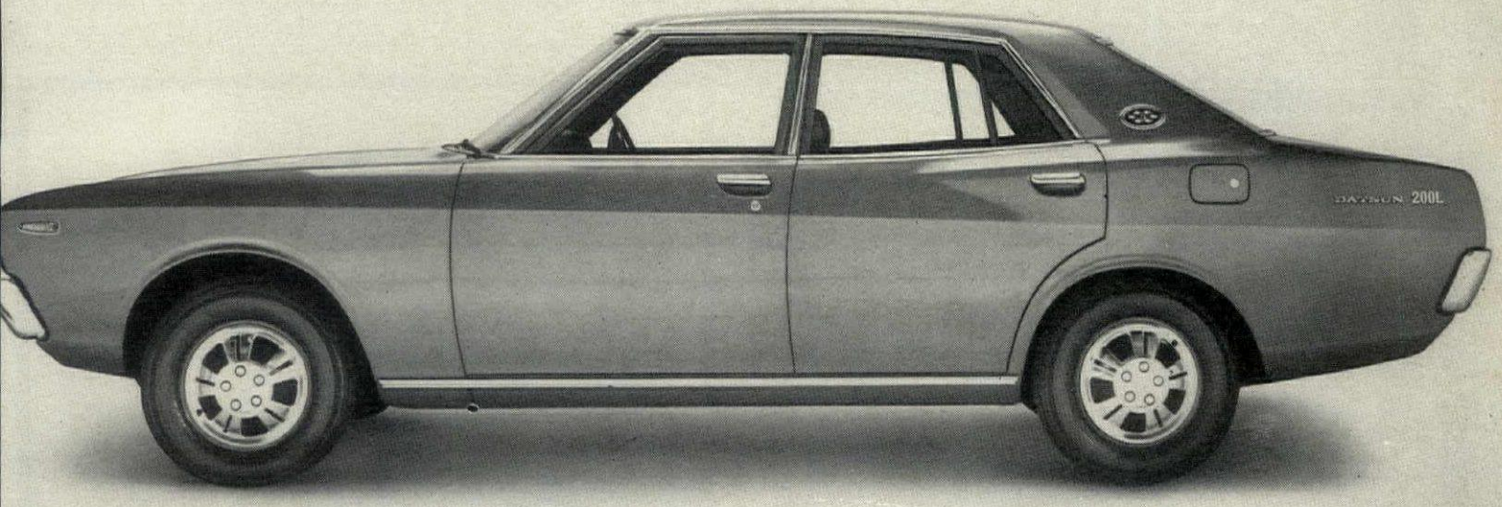
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It is very reliable and, at £1,799, it is outstanding value for money.



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And like all Datsuns, the Laurel is exceptionally reliable. Like any good friend of the family, it very rarely lets you down.

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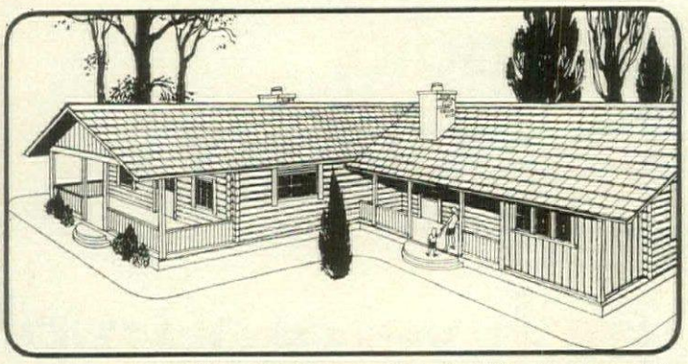
The price including car tax and VAT is £1,799, for an extra £169 you can have automatic transmission.

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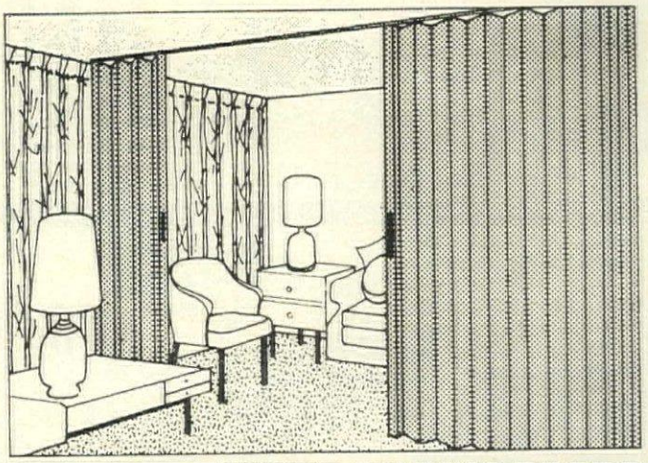
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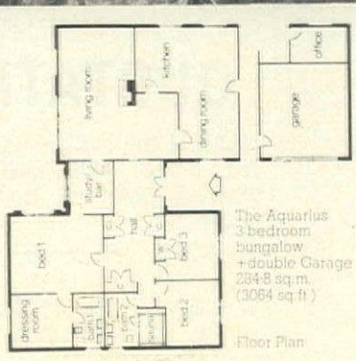
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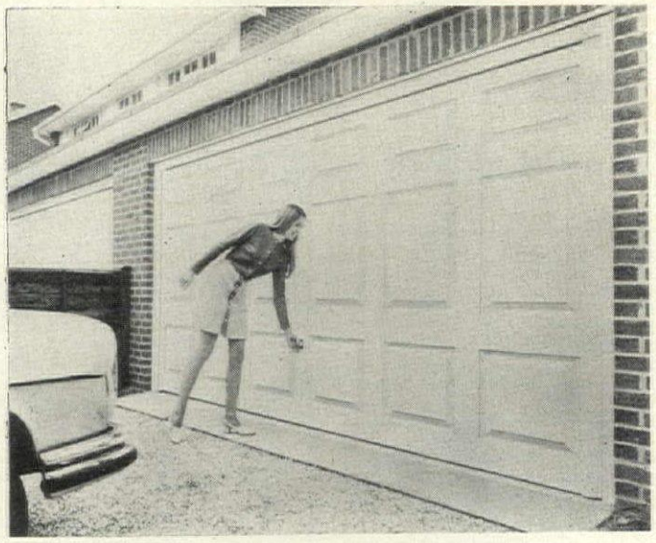
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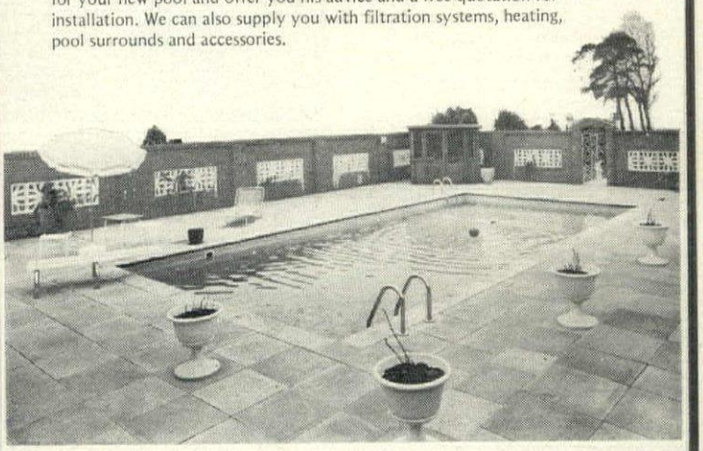
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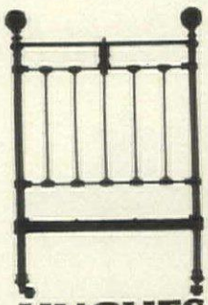
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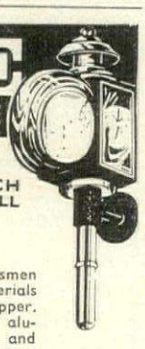
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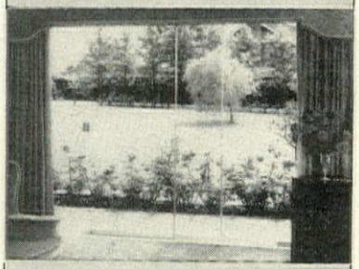
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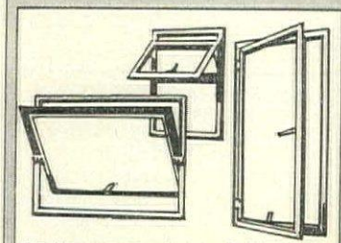
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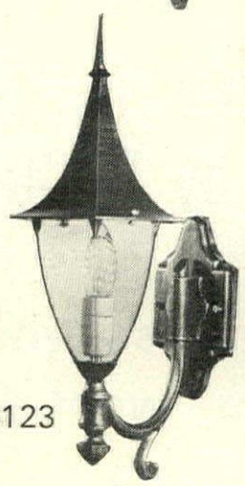
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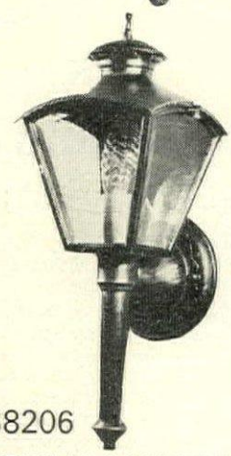
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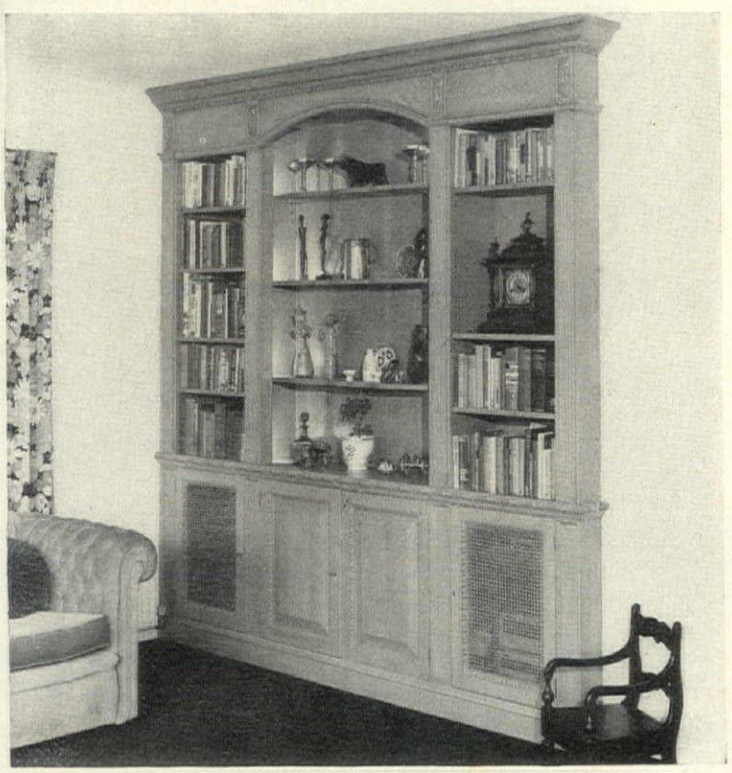
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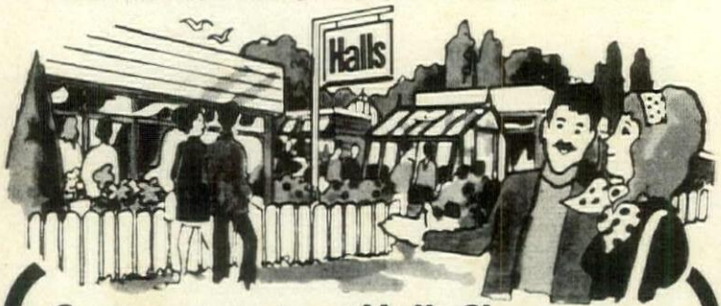
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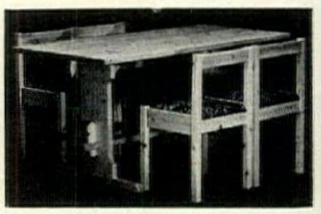
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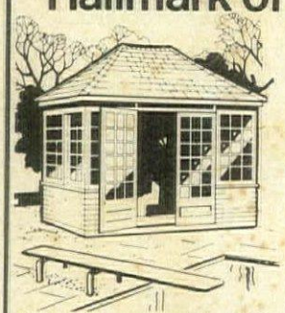
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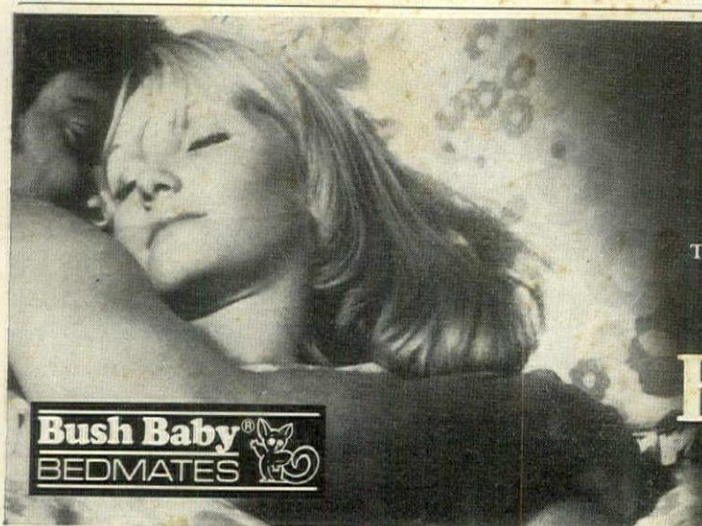


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